

VARIETY

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NEW VOICES TUNE RECORD BOOM

Comics Battle Hour Video Shows; Seek Showdown for Next Season

Hollywood, Oct. 23. The hour show in television is on the edge of doom and will be pushed into the abyss if the top comics have their way about it. For once they're all in complete accord, that a half-hour show every other week is more to their liking and will produce better results than an occasional hour with all its spectacle-cluttered filler. They not only make their point but they're practically ganging up on the networks to force a showdown for next season.

Recently in N. Y. Danny Thomas and Jimmy Durante served notice on NBC that they will not do an hour show next season. They proposed to the network that each do a half-hour show every other week, back to back. Said Thomas: "There are too many unnecessary elements to bridge the costume and set changes. It's harmful to a performer's career to show up on the home screens only once in four or five weeks. He loses his identification. The happy solution is to be seen every other week, but not in those long, dragged-out hour shows. A half-hour show is certainly more preferred by the actor and I believe the folks at home would enjoy it more, too."

Eddie Cantor sounded the solid sentiment of the comics when he said the physical strain is too exhausting and the drain on material bound to reflect on the comedian's talents. "What George M. Cohan (Continued on page 72)

Fulton Sheen, Rep. Martin, Bernard Baruch, Et al, Finance Luce's 'Child'

Bishop Fulton J. Sheen and Rep. Joseph W. Martin, Jr., Republican leader of the House, are among the backers of "Child of the Morning," Clare Boothe Luce play to star film actress Margaret O'Brien. Other investors include the author and her husband, Time and Life publisher Henry R. Luce, as well as financier Bernard Baruch and magazine writer Margaret Case Hariman.

The show, reportedly a religious drama with a miracle angle, is being produced by Eddie Dowling and John MacArthur, the latter a Chicago insurance man, publisher of Theatre Arts mag and brother of playwright Charles MacArthur. Dowling is staging the venture, which started rehearsing this week and is slated for a Broadway opening early in January after an extensive road tryout.

The production is capitalized at \$80,000, with a provision for 100% overall, an unusually high amount. Dowling is sole general partner and the complete list of limited partners includes MacArthur, \$22,800; Ted Leitzell, of Evanston, Ill., \$1,500; Luce, \$5,000; Baruch, \$5,000; Otto L. Spaeth, of New York, \$1, (Continued on page 75)

Tea Room as 90-Day 'Audition' for Nitery

Billy Reed, Little Club, N. Y., boniface, is extending his activities into the non-nitery field with the opening of a tea room tomorrow (Thurs.) labeled the Golden Earring.

It's believed that Reed is using the tea room format to fulfill requirements of the N. Y. Alcoholic Beverage Control Board stipulating that any new spot must operate for 90 days as a straight eatery before it can apply for a liquor license.

Doctor's Order: Come to Foldos

A comparatively hefty coterie of New Yorkers make a hobby of attending the opening nights of hit legions. Not so Dr. Frank Corrigan. His hobby is going to the last nights of flops. He's been to hundreds of them in the past 20 years—and says he finds the number of enjoyable plays among them about equal to the ratio of the hits he really likes.

Dr. Corrigan, now in his 60's, gave up the practice of medicine a score or more years ago to go into the U. S. diplomatic corps. He's now serving as adviser to the American delegation to the United Nations in New York.

His preference for last-night-going, Dr. Corrigan reveals, is the play that runs anywhere from two to six performances. He makes no (Continued on page 75)

'WELL BEHAVED' LEGION MEET N.G. FOR MIAMI

Miami, Oct. 23. Return of American Legion here for annual convention was a disappointment for the better bars, taverns, niteries and hotel cafes.

With 10,000 to 12,000 cancellations reducing convalesce attendance to about 30,000, hotel rentals and restaurants did okay, as did the beer joints. As for the better rooms, most Legionnaires were minimum-charge-conscious and stayed away, either bottling it in their rooms or working their way into the "sana-jacket" type of booby trap. Thus, most of the top spots were beefing on the negative biz and pointing up the fact that with the big group in town, locals didn't venture out on streets, to keep things even more offish.

As a whole, it was perhaps the quietest and best behaved American Legion annual in history. Very few major "incidents" were reported. They left plenty of dough, but not with the cafes who'd been expecting it.

DISKERIES HUNT FRESH TALENT

Virtual domination of the best-seller lists this year by a roster of young vocalists has spurred all of the major disk companies into a hunt for fresh voices. As a result, the diskeries have come up with one of the largest new talent crops in recent years.

Added impetus has been given to the talent search by the decline in selling power of the established disk stars, many of whom have not had a hit in over a year. Whereas in the past a release with a top artist brought an automatic sale in substantial quantities, recent market trends have put the name singers on the same competitive basis as the lesser-known artists.

Recent break-through on wax by such newcomers as Tony Bennett, Rosemary Clooney, Guy Mitchell, Les Paul & Mary Ford, April Stevens and Mario Lanza have pointed up the moral to the disk-makers that it's the sound in the groove and not the name on the label which sells the public. It's been a costly lesson for some of the diskeries, which have been saddled with high minimum guarantees to some singers and bands which have not paid off commensurately by their sales. The clicks of the newcomers, however, have been pure gravy, since (Continued on page 75)

Coin Factor Limits Tele Experiments On Shows, Talent

Television networks are doing their best to develop new faces and new program ideas, with the webs doing all the gambling on such experimentation. And it's extremely costly gambling. That's the opinion of Edward D. Madden, NBC-TV sales and operations veepee, who points out that "it costs so much to showcase a new program or a new personality, just in the hopes that some potential sponsor will be looking in."

Speaking from the financial side of the problem, Madden noted that NBC spent upwards of \$250,000 during the first 13-week cycle of its Saturday night "Show of Shows," before it could interest enough sponsors for a payoff on its then-new idea of selling a costly 90-minute show on a participation setup. Same situation held true for the Kate Smith cross-the-board daytime ailer, Madden said. Web in that case pioneered the spotting of a name personality in daytime hours, and not until several weeks after the show's preem did the flood of bankrollers being to roll in. Both shows, of course, are now sold out, but it was NBC, Madden declared, which was forced to carry (Continued on page 65)

N.Y. Crix Riled at Legit Offerings; Let Loose With Toughest Blasts

Houston Cops to Keep Eye On Jail Prisoners Via TV

Houston, Oct. 23. Police station television system designed to keep an eye on what's going on inside a city jail will be tested within the next few days here.

A prisoner in a cell won't even be able to swat a mosquito without police officers seeing and hearing the incident. If the system lives up to expectations, cameras and microphones would be set up in jail cells and in full cell blocks, with receivers in about 10 offices throughout the police station.

Palace 'Easy Life' Pitch to Top Stars

Pleased with Judy Garland's initial \$47,500 gross at the Palace, at \$4.20 and \$4.80 top, out of a possible under-\$51,000 capacity, RKO Theatres president Sol A. Schwartz is huddling this week with Abe Lastfogel, of the William Morris agency, for successor talent. It is no secret that other top names would be interested in the lesser strain of two-day engagements if the gross potential were there. And despite the fancy figures that the mass-capacity vaudefilms permit, the net yield, under present tax structures, appeals to certain names because of the less arduous work.

Schwartz yens such "fresh" vaude names as Gene Kelly, Fred (Continued on page 75)

AGVA CENSORS ST. CYR AT SHERIFF'S BEHEST

Hollywood, Oct. 23. Coast office of the American Guild of Variety Artists was caused to turn censor last week at the behest of Sheriff Eugene Biscailuz, who refused the role.

As a result, stripper Lili St. Cyr will reopen at Ciro's tonight (Tues.), but in a modified version. Her performance on Sunset Strip was halted abruptly by the police Friday (19), but as a result of the o.o. by Eddie Rio, AGVA's Coast rep, she'll go on, but with three parts of her act missing—including the bathtub and couch scenes.

Last night's (Mon.) house at Ciro's had meagre attendance, with only 75 customers watching the Nicholas Bros., who were the sole act pending stripteuse's return.

Miss St. Cyr and Ciro boniface H. D. Hoyer were pinched for violating a section of the penal code dealing with "indecent" performance, with case continued to Thursday (25) for airing in a Beverly Hills court.

Succession of generally disappointing shows on four successive nights last week brought the toughest array of critical pans in years. Three of the shows drew unanimously severe raps, while the fourth got only a couple of respectful but non-boxoffice notices. Things picked up this week, however, with the reviews of the one-night "Don Juan in Hell" novelty presentation at Carnegie Hall, N. Y., Monday night (22).

Notable aspect of the rock'em and sock'em reviews last week was that at least two of the shows were fairly ambitious undertakings, with Hollywood names. In several instances the latter absorbed their share of the critical beatings. As usual in such cases, however, there were sharp disagreements regarding individual performances despite the unanimity of the condemnation of the shows.

Starting with the presentation Tuesday night (16) of "Sleep of Prisoners" at St. James Church, the reviews tended to be on the negative-talk side, with the aisle-sitters apparently reluctant to issue outright pans of Christopher Fry's religious drama. In this instance, however, Robert Garland, of the Journal-American, panned one of the four actors, while the (Continued on page 74)

Polio-Struck Ex-Gridder Carving TV Announcer Career for Self in Mpls.

Minneapolis, Oct. 23. A former U. of Minnesota and Green Bay Packers gridder, Fred Vant Hull, refusing to allow a polio attack and the resultant complete loss of the use of his arms and legs to get him down, is starting to carve a TV announcing career for himself. He has landed a sponsor, the Minneapolis Hansfor Pontiac Motor Co., for a new KSTP-TV 10-minute sports show, "Sports Digest," Sundays, 10 p.m.

Appearing before the TV camera in a wheelchair, which he needs in order to navigate, Vant Hull endeavors to provide "a look ahead, behind and inside the football picture." His show comprises facts and highlights behind the football headlines still pictures of outstanding gridiron plays, discussions of impending sports events and predictions. Because of his past prominence in sports, he knows many of the country's leading sports personalities and via transcriptions, presents their opinions on various sporting events. He also interviews, in person, present and former football greats.

After 13 months in the hospital following the polio attack, Vant Hull started studying for radio and television while still bedded. Last summer the Minneapolis American Assn. baseball club allowed him to practice on a dead mike at the ball park. He's married and has three children.

See Oldies in Continued Sale to TV Despite Rogers' Win Over Republic

Sale of feature film oldies to television will continue unabated despite Roy Rogers' victory last week in his suit against Republic, which prohibits Rep from selling his pix to TV. That's the consensus of show biz attorneys, who contend the verdict rendered in Los Angeles Federal Court is applicable only to those film actors who specifically reserved to themselves all advertising and merchandising rights in their contracts with the film studios.

As the next step in what is developing into one of the bitterest legal controversies in Hollywood history, Rep intimated on the Coast this week that it will file an appeal next month. Federal Judge Peterson M. Hall last Thursday (18) ordered Rep not to release Rogers' Republic pix to TV, either on a commercial or sustaining basis. Rep general counsel Meyer Lavenstein of New York, and Herman Selvin, who handled the five-weeks-long case for Rep, both said they will take the case to the Appellate Court. There seems little doubt that Rep will take it to the U. S. Supreme Court, if necessary, since the studio has millions of dollars in prospective profits at stake.

It had been generally thought in the trade that the suit represented that long-awaited test case which would determine whether actors could control sale to TV of films in which they had appeared. But, show biz legalities point out, Judge Hall in his verdict emphasized that the suit revolved about whether Rogers or Rep retained commercial rights to his oldies. Since it's doubtful that many other actors could prove they controlled such rights, Rogers' victory has no application to hundreds of other features. (Continued on page 60)

Garfield, Jane Russell, Jane Powell, Lancaster To Command Film Show

London, Oct. 23. John Garfield is the latest addition to the contingent of Hollywood stars scheduled to come here for the Royal Command Film Performance to be held at the Odeon, Leicester Square, Nov. 5.

In addition, most Hollywood stars currently working in London are being invited to support those who are making the special journey. Burt Lancaster, who is leasing "Crimson Pirate" for Warners, already has accepted such an invitation. Zachary Scott, who is now finishing an Exclusive-Lippert coproduction, will also take part if he is still in the country on the date. Elizabeth Scott and Paul Henreid, due late this month for another Exclusive-Lippert film, are to be invited on their arrival.

The two definite acceptances so far from Hollywood are Jane Powell and Jane Russell. It is almost certain that Gary Cooper and Van Johnson will be added to the list.

Stageshow this year is being produced by Ben Lyon. In addition to the U. S. names, he will have about 50 British artists. Command Film is Ealing's "Where No Vultures Fly," chosen in open competition with other British and Hollywood product.

Fairbanks to Refurbish Sr.'s Oldies for Reissue

Hollywood, Oct. 23. Sextet of Douglas Fairbanks, Sr., which Fairbanks, Jr., and Lesser's Odyssey Productions will reissue, are being refurbished and cut to 90 minutes. Fairbanks, Jr., is also narrating a special introduction.

Refurbishing includes new titles and musical scores, deletion of certain sequences and substitution of narration. First to go are "Gaucho" and "Three Musketeers." Others being prepped for March release are "Robin Hood," "Iron Mask," "Mr. Robinson Crusoe" and "Black Pirate." Latter, originally in Technicolor, may go out black-white.

Morality Council Asks Action Vs. Suggestive Stageshows in Britain

London, Oct. 23. A sterner policy towards suggestive stage productions is to be taken by the Public Morality Council, an organization of welfare societies, social service organizations and religious groups, of which the Bishop of London is chairman. This was announced at the council's annual meeting in London last Thursday (18), although the secretary refused to indicate the measures to be taken.

The report of the council's Stage Plays Sub-committee, which was endorsed, declared that entertainment, both light and serious, had deteriorated.

"In certain plays," it said, "we see sexual depravity condoned and American sailors leering through a telescope at a woman taking a shower. We see constancy in marriage jeered at and religion ridiculed. We see violence, brutality and degeneracy made the theme of pleasant entertainment."

George Tomlinson, secretary of the council, said it deplored the laxity of the policy which had permitted the exploitation of nudity on the stage to reach its present dimensions. They had made their views known to the Lord Chamberlain and would continue to be vigorously active in the establishment of conditions on the stage which would commend themselves to the ordinary decent citizen.

Film advertising also came in for criticism, and it was asserted that salacious and suggestive posters were often used for films which, in themselves, proved unharmed.

'Life With Lyons' Set As London Legit Show

London, Oct. 12. A stage edition of "Life With Lyons," a top British Broadcasting Corp. program, with Ben Lyon, Bebe Daniels and their children, Barbara and Richard, will be presented by Tom Arnold in the West End a year hence, following a provincial tour next spring. The deal was set by Harry Foster, head of the Foster agency.

It has not yet been decided whether the show, currently playing a six months' return run on the air, including two stanzas a week, will be presented once or twice nightly. But the idea is to make it a full-length offering.

Stock in Trade

Dublin, Oct. 16.

Three members of the Duffy family, which controls Ireland's largest tenting circus, were married at a triple ceremony at Dunmanway, County Cork, last week (10). The score:

John J. Duffy to Eva Rexon; bride is acrobat with Flying Rexons;
Annie Duffy to Paul Hamilton; groom is French acrobat;
Marian Duffy to Edward Rose; groom is Belgian juggler.

Top Names Set For Gab Circuit By Concert Bureaus

Lecture bureaus connected with the two major concert managements—Columbia Artists Mgt. and National Concert & Artists Corp.—have lined up an imposing list of show biz names for their gabfest circuits, either in their straight lecture series or as special attractions.

Columbia Lecture Bureau, separated now from its parent organization, but headed by Arthur Judson, honorary prez of the concert bureau, has the more substantial list. Hosts this season includes Phil Baker and Salvador Dali, in their gabber circuit bows; Adolphe Menjou, Margo Jones, Cheryl Crawford, Ian Hunter (Edinburgh Festival head), George Fredley, David Folkes, Humphrey, Doulsen, Clare Boothe Luce, Quincy Howe, Edward R. Murrow, James Harvey, Eric Sevard, Helen Jepson, Grace Castagnetta, Mary Hutchinson, Henry Scott, and Anna Russell.

CLB had Tallulah Bankhead for one week last season (December, 1950), when she made three off appearances. Actress since has had radio's "The Big Show" to keep her busy, but CLB is keeping her on its list, should Miss Bankhead want more lecture dates. Playwright Luce also is presently busy with a new play and a film scripting assignment, but CLB is holding dates for her for any time she wants. Edna Giesen is exec veepee. (Continued on page 74).

U.S. Remake Rights To 'Gigi' Bought By Miller; Other Deals

U. S. remake rights to the French film, "Gigi," have been bought by Gilbert Miller, who is about to bring to Broadway a legit version of the novel by Colette. Miller's aim, of course, is to enable him to sell screen rights to the play, adapted by Anita Loos, to Hollywood.

That is one of four film deals in which Miller is involved. He is also negotiating with 20th-Fox for sale of "The Late Christopher Bean," which studio producer Julian Blaustein wants as a Thelma Ritter-starrer.

In still another deal, he's negotiating with Metro for purchase by the studio of "The Riviera," a play by Ferenc Molnar. Miller and the Leslie Howard estate acquired the property some years ago, but never produced it. M-G wants it for Elizabeth Taylor and Gene Kelly or Fred Astaire.

Final negotiation is with Jerry Wald and Norman Krasna for "Victoria Regina," the Lawrence Housman play which Miller produced on Broadway. Wald and Krasna reportedly want the property for Helen Hayes (who was in the original New York production) or Vivien Leigh and Laurence Olivier.

"Gigi" was produced in France by Pathe. It played the Paris, N. Y., about a year ago, when it was being distributed by Spalter International Films. It is understood the agreement with Miller is that it will be kept off the U. S. market.

If the "Christopher Bean" sale comes off, it will be the second time it has been acquired by Hollywood from Miller. He leased it to Metro in 1932 and the rights have reverted to him. Metro made a pie version in 1933 with Marie Dressler and Lionel Barrymore.

This Week's Football

By MARTY GLICKMAN

(WAGM, Paramount Newsreel, Theatre Network TV Sportscenter)

COLLEGE			
Gamest		Selection	Pts.
EAST			
Army-Columbia	Lion has too much finesse for the Kaydets.	Columbia	7
Temple-Boston U.	Boston U. amazed with win over Pacific.	Boston U.	14
Holy Cross-Brown	Crusaders continue to sparkle under Eddie Anderson	Holy Cross	20
Yale-Colgate	Yale Bulldog needs this win badly.	Yale	6
Princeton-Cornell	Game of the Day! The difference is Karmaler.	Princeton	7
Harvard-Dartmouth	Cantabs can't do it again.	Dartmouth	13
Syracuse-Fordham	Fordham good even in defeat; Syracuse crippled.	Fordham	13
Pennsylvania-Navy	Penn showed its power against Columbia.	Pennsylvania	7
Penn State-West Virginia	Nittany Lion mighty good, though unheralded.	Penn State	30
SOUTH			
Mississippi State-Alabama	Red Tide will finish strongly after bad start.	Alabama	7
Arkansas-Santa Clara	Razorbacks amazed with upset of mighty Texas.	Arkansas	14
Tulane-Auburn	Auburn knocked from unbeaten after first big test.	Tulane	7
Texas A&M-Baylor	Bears now favored for Southwest crown.	Baylor	6
Duke-Virginia	Blue Devils have a breather before Georgia Tech.	Duke	20
Florida-Kentucky	Wildcats clawing again with Parilla in form.	Kentucky	13
Georgia-Boston College	Eagles always have trouble down south.	Georgia	13
Vanderbilt-Georgia Tech	Tech has emerged as one of the South's Top Three.	Georgia Tech	14
Louisiana State-Maryland (nite)	Beware of an upset, but stringing with an undefeated club.	Maryland	6
Miami-Mississippi (Fri. nite)	Ole Miss on its way after 3-year hiatus.	Mississippi	20
Wake Forest-North Carolina	Tarheels battered after Maryland but still good enough.	North Carolina	13
Texas-Rice	Longhorns on a rampage after Arkansas upset 'em.	Texas	20
MID-WEST			
Oklahoma-Colorado	Sooners defending their Big Seven title.	Oklahoma	14
Indiana-Illinois	The running of Karras versus the passing of A'Chille.	Illinois	7
Ohio State-Iowa	Both teams disappointed last Saturday.	Ohio State	14
Kansas-Kansas State	Kansas frightened the Sooners Saturday.	Kansas	21
Michigan-Minnesota	A tossup for the little Brown Jug.	Minnesota	7
Michigan State-Pittsburgh	Spartans keep coming from behind to win.	Michigan State	20
Missouri-Nebraska	Both clubs way off; Missouri finishes stronger.	Missouri	6
Northwestern-Wisconsin	Badgers the "spoiler" team of the Big Ten.	Wisconsin	7
Notre Dame-Purdue	Boilermaker having a very tough year.	Notre Dame	20
FAR WEST			
California-Oregon State	Golden Bears to take it out on State.	California	28
Washington State-Oregon	Oregon State still looking for first Coast win.	Washington State	14
Southern California-Texas Christian	Trojans the talk of the country.	Southern Cal	14
Washington-Stanford	Huskies still the class of the northwest.	Washington	7
PROFESSIONAL			
Cleveland Browns-NY Giants	Giants faster and have better defense.	Giants	7
NY Yanks-Green Bay Packers	Yanks proved they're beginning to fuse under Phelan.	Yanks	10
Detroit Lions-Chicago Bears	Detroit has better personnel than this year's Bears.	Lions	10
San Francisco-Los Angeles	A treat for the West Coast; Rams have better ends.	Los Angeles	7
Chicago Cards-Pittsburgh Steelers	Cards don't have well-rounded attack.	Pittsburgh	7
Philadelphia Eagles-Washington Redskins	Redskins up in the air with their coaching problems.	Philadelphia	14
Season's Record			
Wen, 110; Lost, 57; Ties, 4; Pct., .559			
(Ties Don't Count)			

College games are held Saturday afternoon unless otherwise stated. Pro games on Sunday unless stated otherwise.

*Point margins are estimates, not official odds.

Ballet Stars' Film Debut In Chaplin's 'Limelight'

Melissa Hayden and Andre Eglevsky, stars of the N. Y. City Ballet Co., will do a dance sequence in Charles Chaplin's new film, "Limelight," a result of a test made earlier this month. They will go to the Coast in early January for the actual shooting. Work will take one to two weeks.

This will mark screen debut for both dancers. They have no speaking role.

Hurok Pacts Jeanette

Jeanette MacDonald signed yesterday (Tues.) with impresario Sol Hurok for concerts, radio and tele engagements. She was formerly with James A. Davidson Mgt.

Singer-actress was on tour all last season in the legit revival of "The Guardmen," with her husband, Gene Raymond.

Baker 'Affair' Snowballs Into Internat'l Incident, Hyped by Its WW Slant

An incident at the Stork Club, New York, last Tuesday night (16), when Josephine Baker charged she was denied prompt service after being admitted to the Cub Room—the inner sanctum of the Snerman Billingsley bistro—has snowballed into an international matter. The Negro songstress who "has come a long way from St. Louis," and who is now a French citizen, is being met by her composer-conductor-husband, Jo Bouillon, who is flying over from Paris today. He has been away from the act, which just closed at the Roxy, N. Y., tending to really matters in his native France. Bouillon, like Miss Baker's two previous French husbands, is white.

After the French consul in New (Continued on page 74)

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MAJORS-VIDPIX ROMANCE GROWS

Tax Proviso Tailor-Fit for Sale By L. B. Mayer of M-G Participation

Proviso in the new tax bill passed by Congress, possibly inserted through the efforts of Metro or Louis B. Mayer, or both, was interpreted this week as a prelude to a sale by Mayer back to the company of his M-G profit participation right. Under a clause in the bill, the cash proceeds from such deal would be subject to taxation only as capital gains (26% under the new rate), rather than as straight income. Latter probably would nick Mayer around 70%.

Under Mayer's contract, he receives, after termination of his basic employment contract (which expired last Aug. 31), 10% of the net profits from further distribution of all pictures produced from April 7, 1924, when he joined the company, until the date he left. This includes ptx more than half completed Aug. 31, when he departed.

It also includes all income from abroad and from reissues. In addition, Mayer gets 10% of the value of any stories of such ptx which may be reused or sold after termination of his employment.

Treasury Dept. execs and Congressional tax experts appeared mystified Monday (22) when queried concerning the unusual tax proviso. Most of them denied knowledge that it was even there, pointing out that the bill contains 349 pages of intricate clauses.

One thing certain was that the Mayer clause was introduced in the Senate. It was not in the original House version of the bill that went into the Senate-House compromise committee, although its already limiting provisions were still further narrowed there. That caused Treasury experts this week to estimate it could not possibly apply (Continued on page 74)

'It's Not the Pictures But the Public That's A Flop,' Sez M-G's Dietz

Chicago, Oct. 23. Theatre-going public came in for criticism for not being hep to good pie entertainment here today. Addressing Metro's sales convulse, M-G ad-pub v.p. Howard Dietz asserted the company never made a "bad" film although there have been some b.o. casualties.

"The picture may not have gone as expected at the boxoffice," said Dietz, "but it was not a bad film. Sometimes it is the public that is the flop."

Pointing up the values of national advertising, Dietz said the 20 top grossers of last year had the benefit of national mag insertions. M-G's promotion activities also were discussed by Silas F. Seadler, ad manager; John Joseph, publicity head, and Dan S. Terrell, promotion chief.

William F. Rodgers, sales v.p. who is presiding at the conference, disclosed three new ptx have been added to the releasing sked for the balance of the year. These are "The Light Touch," "Calling Bulldog Drummond" and "Callaway Went Thataway."

C. P. Skouras to Inspect Eidophor TV System

Charles P. Skouras, National Theatres prexy, arrives in New York from the Coast today (Wed.) on his way to Europe. He leaves for Switzerland Friday (26) for a gander at the Eidophor large-screen tele system in which 20th-Fox, NT's parent company, owns a 50% interest.

He'll be accompanied by Mrs. Skouras and two NT division presidents, Rick Ricketson and Elmer Rhoden. They'll be gone a month and will probably meet abroad with Skouras' brother, Spyros, 20th prez, who has been touring the Near East.

Goldwyns Back Next Week

Samuel Goldwyn heads back to the Coast next Tuesday (30) following three weeks in N. Y. for promotional work on his upcoming release of "I Want You." He also engaged in production huddles on his next, "Hans Christian Andersen."

Mrs. Goldwyn pulled into N. Y. from Europe last Saturday. En route west they will stop in Chicago, where the producer is to be honored at a dinner by Marshall Field, Jr., publisher of the Chi Sun-Times.

Report NT Taking Roxy from 20th; Idzal Seen as Mgr.

Charles P. Skouras, National Theatres prexy, has reportedly come to a decision that the chain will take over operation of the Roxy Theatre, N. Y., following NT divorcement from 20th-Fox. Skouras has also been in contact with Dave Idzal, manager of the Fox, Detroit, on taking over direction of the Roxy when A. J. Balaban retires at the end of the year.

20th, which owns the Roxy, is under court decree to divest it by the time divorcement becomes effective, June 6, 1953. It could transfer it to NT, a wholly-owned subsid of 20th, which will be divorced, or peddle it to an outsider.

In working out the reorganization, option reportedly was left to Skouras as to whether NT would take the Roxy or whether it would be sold. As far as stockholders are concerned, whether the Roxy belongs to 20th or NT after divorcement doesn't make any difference, since they'll own an equal amount of stock in each of the companies.

After mentally juggling the possibilities, Skouras is now understood to be ready to inform the 20th board that NT will take the Roxy. If it didn't, of course, it would share in the coin received for its sale, so what Skouras had to weigh was the house's money-making potential under his management as against what it could be sold for.

Transfer of Idzal to management of the house is seen pretty much of a natural, since the Fox Detroit is the next most important theatre in the NT chain. It is a 5,000-seater.

WALLIS, SHIRLEY BOOTH TO HUDDLE ON 'SHEBA'

Hal Wallis, due in New York from the Coast this week, will huddle with Shirley Booth on the possibility of her starring in the production of "Come Back, Little Sheba." Miss Booth starred in the legit version, to which Wallis and his partner, Joseph Hazen, acquired screen rights.

Producer and actress confabbed on a film deal last year but were unable to get together. Meantime, Wallis has been reported dickering with Bette Davis. Whether Miss Booth can take the role may hinge on her timing in being able to leave "Tree Grows in Brooklyn," in which she's currently starred on Broadway.

Wallis will be east for a week or 10 days, talking with Hazen; execs of Paramount, which distributes Wallis-Hazen product, and looking at talent. No change in the four-pictures-a-year slate is contemplated by the producer.

Unit hopes to put "Sheba" into work before Christmas. That will be followed by a Dean Martin-Jerry Lewis starrer and then by "The Scalpel," in which Burt Lancaster will have top role. Schedule is not set beyond that.

U MOVE CUES OTHER LOTS' Q.O.

Vote by Universal's board of directors last week to send the company's wholly-owned subsid, United World Films, into production, distribution and sale of ptx for television has brought closer what most industry execs are certain is coming—the switch by all major companies to use of part of their production-distribution facilities for telepix.

Fearful of repercussions from their exhib customers, most of the majors have laid off tele. Universal's move is bound to bring reappraisals of their positions by the other companies and speed the policy change which all of Hollywood has discussed only sotto voce in deference to the theatremen.

Actually, how fast the other lots get into the tele act hinges, in part, as pointed out in VARIETY two weeks ago, on how well the b.o. holds up this winter. Move to cash in on video coin is seen sure to come, but may be delayed or speeded by status of the theatre biz. If the gain that has been felt since early summer is not sustained, the (Continued on page 25)

Strong Mkt. Interest In Pix Despite Slide Along With Others

While film stocks took a drubbing along with the rest of the market in the selling that set in last Thursday (18) and continued this week, the relatively strong regard in which they are held by Wall St. professionals now is reflected in the New York Stock Exchange's report on short interests.

Shorts, for the month ending Oct. 15, decreased. There were changes in short interests in only two companies, United Paramount and Warner Bros., and both were selloffs. UP shorts decreased from 8,815 shares to 8,090, while WB went from 7,960 to 3,109.

Shorts traders are those who sell stock before they buy it, hoping it will go down so they can buy it cheaper than what they sold it for. Ordinary buyers, of course, invariably prefer prices to go up.

After the sharp declines of both (Continued on page 25)

\$100,000,000 Damages Charged By Skouras Theatres in Complaint

Breen Recuperating

Madrid, Oct. 23

Joseph L. Breen is readying his return to Hollywood shortly. Production Code Administrator has been here about six weeks recuperating from a heart attack.

His health reportedly has greatly improved. His wife, who had been vacationing here with him, also returns to the U. S.

Par 'Doesn't Use Vital Material,' To Push Color Tele

Paramount is going ahead with production of its color TV tube despite the request of Defense Mobilizer Charles E. Wilson that tinted video shows be discontinued for the duration of the war emergency. Par v.p. Paul Raibourn said this week.

Raibourn declared that his company's Chromatic tube uses no more vital materials than an ordinary black-and-white cathode.

"You don't need materials so much for making color tubes as you do brains," remarked the Par exec. Comment followed a letter by Wilson to Frank M. Stanton, president of Columbia Broadcasting System, which has caused Stanton to call off CBS' manufacture of color sets as well as the broadcasting of multi-hued shows.

Raibourn said that the principal vital material required by the CBS system was in the fractional horsepower motors that drive the color wheel. Chromatic system requires no such motor.

As for Wilson's suggestion that tint development be delayed so that engineering brains so employed could be turned to the war effort, Raibourn asserted that most of the development work requiring such electronic talent had already been completed by Chromatic.

In any case, although for security (Continued on page 4)

Draft of an antitrust complaint, in which damages of \$100,000,000 are alleged, has been drawn in behalf of Skouras Theatres, N. Y., and quietly circulated among a small number of top-ranking distributor attorneys.

Reportedly listed in the tentative complaint are seven top film companies and the Loew's, Warners and RKO theatre chains. 20th-Fox is the only one of the Big Eight reportedly not registered as a defendant.

If the maneuver leads to actual filing of a court action, the case doubtless would shape up as one of the most spectacular on record from standpoint of the extent of asserted monetary injury. Skouras chain, repped by Weisman, Celler, Quinn, Allen & Spett, would submit its complaint to the N. Y. Federal Court in the event the filing is finally decided upon.

However, some film lawyers said they feel that circulation of the complaint by Skouras, via the attorneys, implied that a settlement of the trade-practice issues might be possible, precluding any courtroom battle.

It's believed the extensive Skouras outfit, operating throughout the N. Y. metropolitan area, is basing (Continued on page 20)

Col Mulls Legal Fight Against 'Hero' Pickets Rapping Trio as Reds

Los Angeles, Oct. 23. Pickets representing the Wage Earners Committee carried banners of protest at the opening of Columbia's "Saturday's Hero" at the RKO Hillstreet and Pantages theatres. Banners informed the public that Alexander Knox, actor; Millard Lampell, author, and Sidney Buchman were Reds.

Columbia's president, Harry Cohn, threatened legal action against the pickets and declared (Continued on page 20)

National Boxoffice Survey

Trade Continues Solid; 'Fox' Captures No. 1 Spot, 'Sun' Second, 'In Paris' 3d, 'Streetcar' 4th

First-run trade continues consistently strong in key cities covered by VARIETY this session. New stout product is spelling the difference between mild biz and sock totals in many locations. Fall weather is proving helpful in numerous keys with launching of football on a major scale not rated much handicap.

"Desert Fox," just being taken out this week, is soaring to top position by a wide margin. Majority of dates range from lively to sock or near-record. In several locations, this screen version of the controversial book is pulling houses out of extended losing sessions.

"Place in Sun" (Par), No. 1 picture last week, is a solid second-place winner. "American in Paris" is finishing third again, apparently a lack of fresh bookings holding this one back. Fourth money is going to "Streetcar Named Desire" (WB).

"The Mob" (Col) is pushing up to fifth slot, mainly through smash session being registered at N. Y. Paramount "Day Earth Stood Still" (20th) will be sixth while "Texas Carnival" (M-G) is moving up to seventh. Eighth position is being captured by "Behave Yourself" (RKO), with "Painting Clouds With Sunshine" (WB), ninth. "The River" (UA), "Tales of Hoffmann" (Indie) and "People Will Talk" (20th) round out the top 13 list.

"Saturday's Hero" (Col), "Angels in Outfield" (M-G) and "Capt. Fabian" (Rep) are the runner-up films in that order.

"Across Wide Missouri" (M-G) shapes as one of more promising new ptx. "Drums in Deep South" (RKO) is not so good currently. "Red Badge of Courage" (M-G), also new, shapes trim to solid this round. "Come Fill Cup" (WB) ranges mostly from light to fine.

"Crosswinds" (Par) is big in Chicago and nice in Toronto. "No Highway in Sky" (20th), just getting out in keys, looks fine in Louisville and Seattle, with good reports from Washington and Chi. "David and Bathsheba" (20th), which has finished nearly all its big first-run dates, is tall in Detroit and solid in N. Y.

"Lost Continent" (Lip), not especially stout currently, is adding some additional revenue in scattered keys. "Rhubarb" (Par) looks dandy in Indianapolis. "Jim Thorpe" (WB) is doing nicely in Toronto. "Cyranos" (UA) looms neat in Indianapolis. "Never Can Tell" (U) shapes okay in Frisco.

"Golden Horde" (U), okay in Chi, is mainly on holdover or moveover this round. "Rich, Young, Pretty" (M-G) shapes solid in Montreal. "Pickup" (Col) is great in Seattle and smash in Montreal.

(Complete Boxoffice Reports on Pages 6-9)

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Par to Show Big-Screen Color TV In Few Months; Exhibs' RCA Reaction

Paramount will be ready within a few months to demonstrate a color version of its large-screen theatre tele system, Y.P. Paul Raibourn said this week. Disclosure came as a sequel to RCA's unveiling of its large-screen color at press and exhibitor previews in the Colonial Theatre, N. Y., last week.

Par's color will be on film, just as its big-screen black-and-white. This is accomplished via an "intermediate" system whereby the image is photographed from the face of a cathode tube and the film is immediately processed. B&W processing takes about 40 seconds and it is said the color will take only a few seconds longer.

Used in the system will be Par's new Chromatic tube, which will provide the tinted reception. Holding up an immediate go-ahead on production of the complete system in Par's indecision on which of two available color films it wants to use.

One is the Keller-Dorian lenticular stock and the other is a subtractive dye process. Latter is said to be an old method of color photography on which the patents have expired and which Par engineers have further developed and refined.

Both are said to be visually acceptable but they have both defects and advantages, which makes difficult the decision on which to set as standard. Difficulty of the K-D film, which is being made by Eastman, is known to be in projection. Special filter must be used on the projector and takes considerable care and expense in fitting.

Key exhibitors witnessing RCA's big-screen color television at a special demonstration at the Colonial Theatre, N. Y., last week, voiced general enthusiasm over the definition and brilliance of the colors, but differed on whether

(Continued on page 27)

Stretching Bubblegum

Cleveland, Oct. 23.

Manager of a babe here has solved the problem of clearing his theatre of youngsters at kid matinees—and keep them from seeing the show over and over.

After the first show, this still is flashed on the screen: "All children who leave the theatre now will get a package of Double Bubble gum at the door!"

He gets 500 empty seats within five minutes.

Lippert Bowing To SAG Fite Vs. Pix For Theatres, TV

Hollywood, Oct. 23.

Robert L. Lippert, first producer to attempt to turn out films for use by both theatres and television, has apparently tossed in the towel in his squabble with the Screen Actors Guild, which has voiced opposition to such a move. Lippert said this week that he is holding up release to theatres of the final six of his original package of 13 and may eventually channel them to video only.

SAG has been fighting any attempts by producers to release the same films to both theatres and TV. Guild has already severed its contract with Lippert because he sold certain of his pictures made since Aug. 1, 1948, the deadline date set by SAG, to KTLA. Paramount video outlet here. Lippert and the Guild have huddled several times since then but have not settled the squabble.

According to Lippert, he may abandon his idea of a dual release for the films because the "vastly different" production techniques make it impossible to combine the two methods. His setup provided for a 60-minute feature, which could be sliced in the middle to provide two half-hour video shows. He said he found the first seven of his package did not sell well to theatres or to their patrons.

According to the indie producer, the technique required for video involves too much dialog and insufficient action for filmery customers. The 13 completed films can be cut to give him a series of 26 for sale to TV.

Settle Van Upp Pact

Hollywood, Oct. 23.

Virginia Van Upp, and Columbia amicably settled the writer's one-film deal. She had been set to write an original for Rita Hayworth's comeback film.

Disagreement over development of life script led to cancellation.

Par's Color Tube

(Continued from page 3)

reasons it has never been disclosed by Paramount, Chromatic is known to be working with the armed forces on the color tube development. It is believed that quite a bit of the output by the company will go to the Air Force.

Par recently acquired a plant in Stamford, Conn., to produce the tubes. First one off the production line is expected in a month or less. Raibourn disclosed recently that production of 50,000 a year was expected, primarily as a stimulant to other manufacturers, to whom the patents would be licensed.

Reason for going ahead with production despite the absence of color shows on the air, Par v.p. explained, was because Chromatic was equally effective in black-and-white reception and it could be sold to the public for the same price or little more than an ordinary b&w tube.

"Even without color shows being available now," Raibourn said, "it is certain that they'll be back on the air eventually. As a result, I'm sure, most people considering purchase of a set would prefer to buy one that will receive color as well as black-and-white."

Boultings to H'wood

Roy and John Boultling, British producer-director team, arrived in New York yesterday (Tues.) on the Ile de France enroute to Hollywood, where they'll work for Metro.

Boultlings were inked by the studio several months ago. They'll write, produce and direct an untitled yarn.

Kazan Article Explains 'Streetcar' Cutting In Rap at Warners, Legion

Disclosure by VARIETY several weeks ago that Elia Kazan and Warner Bros. were at odds over the cutting of "Streetcar Named Desire," in order to get a passable rating from the Legion of Decency resulted in a request by the New York Times for further elucidation by the director. He gave a by-lined two-column play-by-play in Sunday's (21) Times.

By remarkable understatement, Kazan got in some subtle, but nonetheless biting, opinions of both WB and the Catholic film morals organization. Declaring "the producers have implored me to keep silent about it (the conflict), for they regard it as a passing headache with a happy ending at the boxoffice," Kazan added that he couldn't see it that way.

Director said he learned quite by accident about the cutting and that the Legion was going to give the picture a "C" or "Condemned" rating. "The studio's reaction," Kazan wrote, "was one of panic. They had a sizable investment in the picture and they at once assumed that no Catholic would buy a ticket. They feared that theatres showing the picture would be picketed, might be threatened with boycotts of as long as a year's duration if they dared to show it, that priests would be stationed in the lobbies to take down names of parishioners who attended. I was told that all these things had hap-

(Continued on page 15)

MICHENER'S 'PARADISE' BOUGHT BY ASPEN

Hollywood, Oct. 23.

Aspen Productions has purchased James A. Michener's "Return to Paradise" for an undisclosed cash price plus 7 1/2% of the profits, and will make two pix out of it, "Mr. Morgan," directed by Mark Robson, and "Until They Sail," directed by Robert Wise.

Plan is for South Pacific lensing, in Technicolor, with Michener screenplay both.

Pay Hikes for All Mono Execs; Broidy's \$110,469

Hollywood, Oct. 23.

Steve Broidy received \$91,321 in salary as president of Monogram-Alloy Artists, plus \$19,148 in bonuses during the fiscal year ended June 30, a total of \$110,469, according to proxy statements mailed to stockholders in advance of the annual meeting Nov. 14.

Payoff to other Mono toppers was listed as follows: W. Ray Johnston, board chairman, \$35,441; George D. Burrows, exec v.p., \$30,800 and a bonus of \$9,500; Norton V. Ritchey, foreign department v.p., \$20,800 plus \$9,500 in bonuses, and Edward Morey, v.p., \$19,500 plus a bonus of \$9,500.

In all cases the Mono toppers collected increases over their previous year's compensation. These amounted to \$67,800 for Broidy, \$5,600 for Burrows, \$5,200 for Ritchey and \$4,300 for Morey.

Meet on Loew's Decree

Washington, Oct. 23.

Attorneys for Loew's met yesterday (Mon.) with lawyers of the Justice Department's anti-trust division, as the two sides pushed closer to a decree for the last of the Big Five companies without one.

Additional meetings will be held soon.

N. Y. to L. A.

Danny Dayton
David E. Greene
Mannie Greenfield
Charlton Heston
Elizabeth Taylor
Benay Venuta

Separation of Church, State to Be Main Issue of 'Miracle' on Appeal

Foreman With Lippert?

Hollywood, Oct. 23.

While confirmation wasn't possible tonight (Tues.), it is reported that Carl Foreman is in a deal to produce pix independently for release through Lippert, with latter supplying major financing.

Pix are said to be in moderate - budget classification. Foreman would function as producer-writer on multiple-pix setups, and he would retain rights to do outside pix.

Kramer Buyout Of Foreman Ends 4-Year Teamup

Hollywood, Oct. 23.

Arrangement by which Stanley Kramer and Carl Foreman parted company yesterday (Mon.) entailed a complete buyout of Foreman's partnership interest in the producer's two companies. Second portion of the termination was agreement to pay off Foreman over a period of years on his employment contract with the Kramer organization.

Terse worded announcement following a board meeting said the agreement was "satisfactory." It followed the producer's publicly-stated dissatisfaction recently at Foreman's refusal to answer all questions put to him at a House Un-American Activities Committee session in Hollywood.

Foreman, a writer, has been a Kramer mainstay since the producer went into production on his own in 1947. He held a partnership in two Kramer outfits, The Stanley Kramer Co., which releases through Columbia, and Stanley Kramer Productions, which re-

(Continued on page 20)

BOT Panel Turns Down 'Rushes' for Circuits

London, Oct. 23.

"Green Grow the Rushes," a picture made by a film workers union, has been rejected for circuit release by a Board of Trade selection panel. Following the turn-down, the production is now being offered to independents.

"Rushes" is the first co-operative filmmaking effort of the Assn. of Cine & Allied Technicians. It was made on a \$250,000 budget, wholly financed by the National Film Finance Corp., with stars and technicians taking substantial deferment. Rejection for circuit distribution is a blow to ACT for the loops provide substantial revenue.

N. Y. to Europe

Anthony Beauchamp
Patricia Brown
Robert K. Christenberry
Sarah Churchill
Kurt Hirsch
Van Johnson
Chuck Kebbe
Alexander Knox
Arthur Kober
Joshua Logan
Richard Rodgers
Siegfried Sessler
Charles Vanda
Lou Walters

Europe to N. Y.

Bob Amon
William Barnett
Bernard Brothers
Jo Bouillon
Roy and John Boultling
Steve Broidy
Erika Dannhoff
Robert Dowling
Pierre Galante
Hilde Gueden
Roy Henderson
Sir Arthur Jarratt
Alexander Korda
Elsa Lanchester
Goddard Lieberson
Louis Lipstone
Anatole Litvak
Ilya Lopert
J. B. Priestley

Controversial issue of separation of church and state likely will be the main consideration of the U. S. Supreme Court in deciding an appeal from the N. Y. Circuit Court of Appeals' ban of "The Miracle." Ephraim S. London, attorney for Joseph Burstyn, distributor of the film, said he expects the top tribunal will weigh the "Miracle" case at the same time it considers two other actions involving basic church-state differences.

Other suits center around public school students being released from class to attend religious instructions and Bible-reading in public schools. Appeal from the "Miracle" nix will be taken next month, and its suit and the others are likely to go before the Supreme Court in December or January, according to London.

N. Y. court's ruling upheld the right of the State Board of Regents to ban the showing of "Miracle" on the ground that it was "sacrilegious." The vote was 5-2.

Burstyn side believes it has firm ground for appeal in the support given the film by a minority opinion written by Judge Stanley H. Fuld. Also, in a separate opinion which concurred with the majority on most counts, Judge Charles S. Desmond stated films should be covered by the press privileges of the First Amendment. This similarity was maintained in Judge Fuld's opinion.

Gets Backing

Burstyn said he'll have the backing on appeal of the various groups which joined him in the lower court fight. These include the American Jewish Congress, the American Civil Liberties Union and the Metropolitan Committee for Religious Liberty. Last-named group already has asked N. Y. Mayor Impellitteri to dismiss License Commissioner Edward T. McCaffrey for his banning of the film last winter. Metropolitan Committee asked for the appointment of "an individual not subservient to any hierarchy."

The division of the N. Y. court was not unexpected, in view of the line of questions directed toward Dr. Charles A. Brind, Jr., counsel for the Regents, and London during oral arguments last June. Judge Fuld indicated then, in the opinion of observers, that he agreed with the contentions advanced by London and disagreed with those made by Dr. Brind. It was expected that the majority of

(Continued on page 20)

L. A. to N. Y.

Ed Beloin
William Berger
Herbert Bregstein
Malcolm Cassell
Eduardo Clannell
Fred Clark
Lee J. Cobb
John Dales, Jr.
Denise Darcel
Betty Garrett
Georgia Gibbs
Max Gifford
Margalo Gillmore
Harry Goldstein
Morey Goldstein
Low Grade
Richard Greene
William Hinkle
Jerome Hines
Kurt Hirsch
James Wong Howe
Christopher Isherwood
Gordon Jenkins
Van Johnson
G. W. (Johnny) Johnstone
Norman Krasna
Walter Lantz
Charles LeMaire
Melinda Markey
James Mason
Robert Maxwell
Adrian McCalman
Dorothy McGuire
Dr. Herbert Meyer
Ralph Morgan
Joe Moskowitz
Larry Parks
Walter Reilly
Dore Schary
Charles Skouras
April Stevens
Howard Strickling
Gordon Stulberg
Jerry Wald
Hal Wallis
Mabel Walker Willebrandt
Danny Winkler
Donald Woods
Herbert J. Yates
Eugene Zukor

SHUPERT'S PAR DUTIES SPLIT BY 2 STAFFERS

George T. Shupert will not be replaced as v.p. and director of Paramount's subsid, Paramount Television Productions, Inc. His duties will be divided among two staff members and an outside agency.

Burt Balaban and John Howell, formerly Shupert's assistants, will take over his production and programming activities, while Paul H. Raymer Co., station rep outfit, will handle time sales in the future. All the activities were in connection with KTLA, Par-owned TV station in Los Angeles.

Production and programming include shows done live on KTLA and kinescoped for syndication to other outlets.

Shupert resigned last week to head a new telepic production-distribution firm being set up by Edward Small and Sol Lesser. He is now on the Coast confabbing with the producers. His headquarters will be in the RKO Bldg., N. Y.

STORY DEARTH CUES TV SEARCH

'In-Between' Films Getting Brush For Fewer, Big Pix; W-K's 4-6 a Year

Taking their cue from the box-office power of major productions and the disproportionate, faltering business garnered by modest-budgeters, some Hollywood film-makers are revising schedules to the extent of eliminating the in-between films entirely. On the theory, "pix have to be smash—or else," which is well supported by more recent b.o. returns, the producers are slated to concentrate on fewer films, but all in the big-money groove.

Upon his arrival in N. Y. yesterday (Tues.), Metro production top dog Dore Schary declared the commercial results of the secondary pix has been "a matter of concern" and indicated re-shaping of the M-G lensing sked might be considered next year. He pointed out that the studio now has a backlog of 18 films, thus would be well prepared to cut down on production if such a step is deemed warranted.

Jerry Wald and Norman Krasna disclosed in N. Y. this week that they're cutting their turnout to four-to-six pix annually, whereas originally they intended 12 a year. Wald sized up the situation this way: "The 'average' production is doomed."

Paramount also has under consideration some lopping of its sked for the future. The idea has been taken up by the company's top-echeion execs but a final decision has yet to be reached.

Other production outfits similarly are inclining to the belief it's

(Continued on page 25)

Dipson Asks High Ct. To Hear Its Appeal In 400G Trust Suit

Washington, Oct. 23.

Dipson Theatres of Buffalo yesterday (Mon.) asked the Supreme Court to hear its appeal in its \$400,000 treble-damage suit against Buffalo Theatres, Inc., Bison Theatres Corp., Vitaphone, Loew's, Paramount, RKO, 20th-Fox, United Artists and Vincent R. McPaul.

The indie lost in both the U. S. district and Circuit courts. Appeal brief was written by Robert L. Wright, former motion picture specialist for the antitrust division, who won the Paramount case for the Government.

Dipson purchased two Buffalo theatres—Century and Bailey—and says then immediately lost the runs they had enjoyed under prior ownership of Michael Shea. Shea's other theatres were purchased earlier by Loew, Paramount and McPaul.

Brief contends that the Loew-Paramount joint ownership—since dissolved—was a violation of the Sherman Act and that the loss of the runs was another violation, with the majors switching better runs to their houses. It said, these violations are specifically denounced by the Supreme Court in its decision in the Big Five case and raised this—"The basic question is whether conduct which this court has condemned as unlawful in a Government antitrust suit may be found lawful in a private antitrust suit."

Life Mag Yarn Inspires M-G Pic on Marine Bootcamp

Hollywood, Oct. 23.

"Making of a Marine," suggested by Life mag's present bootcamp layout, is scheduled as a personal Dore Schary project at Metro with the entire roster of the studio's young male thespians featured. William Wellman, who megged "Battleground," will direct.

Already cast are Ralph Meeker, James Whitmore, James Arness, Carleton Carpenter, Keefe Bravette, Bill Campbell and Dean Miller. Department of Defense and the Marine Corps have already given their approval. Script will show all stages of training.

20th's O. Henry Package

Hollywood, Oct. 23.

Five O. Henry stories will be linked by narration under the title "The Full House" at 20th-Fox, starting Nov. 12, with Andre Hakim producing. Each episode will have a different cast and director.

Stories are "The Clarion Call," "The Cop and the Anthem," "The Last Leaf," "The Ransom of Red Chief" and "The Gift of the Magi."

Warners Cutting Production For Balance of '51

Hollywood, Oct. 23.

Starting with an extreme cut-back during the next four weeks, Warners will diminish its production of 1951, leaning on a backlog of 13 pix plus six now lensing. Next starting quintet are "Four Chaplains," "Springfield Rifle," both produced by Louis F. Edelman; "Darby's Rangers" by Rudy Fehr; "Big League" by Bryan Fox, and "Will Rogers Story" which Robert Arthur will produce and Michael Curtiz direct.

All have been listed as "about to start" for the past two months, with teeoffs delayed from week to week due to script and casting difficulties. "Rogers" is the only one with a definite director, Gordon Douglas, originally announced for "Rangers" was relieved to do the Errol Flynn starrer, "Maru Maru," which rolled Monday (22). Douglas was also assigned to "Chaplains," indicating that the film won't start for two months. Backlog includes "Close To My Heart," "Distant Drums," "Bugs In The Afternoon," "Starlift," "Tanks Are Coming," "Big Trees," "Carson City," "See You In My Dreams," "Where's Charley?," "About Face," "Lion and the Horse," and "Room for One More," plus the Abbott-Costello indie "Jack and the Beanstalks."

Now lensing are "Crimson Pirate," "She's Working Her Way Through College," "Retreat to Hell," "This Woman Is Dangerous," and "Maru," plus the Fidelity indie, "San Francisco Story."

METRO TO SHOW 'QUO' IN L.A. IN ACAD BID

Chicago, Oct. 23.

Another test showing of "Quo Vadis," in addition to eight runs already set, will probably be held in L. A. in December, making the Metro pic eligible for next March's Academy Award sweepstakes, according to sales veepee W. F. Rodgers.

"Quo" will probably be shown as per New York basis, with grind performance downtown and two-a-day at Egyptian Theatre. Metro is still studying the best sales method and will arrive at a definite plan in mid-November.

Pic "The Search," the film which was erroneously on the WENR-TV schedule this week, was denied by Rodgers as indicating a change of heart on pix for video by Metro. Rodgers said that to the best of his knowledge only one Metro pic—a short—ever reached TV, and then only in error.

Col After "Salesman" Award

Hollywood, Oct. 23.

Columbia is gunning for an Academy Award with Stanley Kramer's "Death of a Salesman," completed only a week ago. Fredric March plays the title role.

Studio's music and editing departments have been ordered to rush the film through in time for public showing one week before Dec. 31, as required of all Oscar Derby candidates.

'HAS NOTHING FOR PIX,' EDITORS SAY

Habitual cry of major pic studios on dearth of story material is reaching din proportions. Bestselling book lists, Broadway legit field and mags — the principal sources outside of screen originals—are offering virtually nothing now for the growing maw of the Hollywood script mills.

As a result, New York story departments—on which the pressure falls when producers demand more yarns—have intensified their scanning of the newest source of script material, television. But it's practically a waste of time, they say.

The original dramatic shows on TV, which are what the pix people watch, of course, offer virtually nothing for films, they say.

"We could never get away with what television does," top story ed said in discouragement in New York this week. "What people will accept for free in their living room is apparently a lot different than what they'll pay 50 or 75c or more for at a theatre."

Whenever he talks to any of the TV scripters — or Hollywood and Broadway writers who've a tele show—about their video dramas, the story ed declared, "they brag that they've written the thing in 24 hours or in 48 minutes or in some other preposterously short time—as though that were a virtue."

"Obviously," the ed added, "no one can properly develop character."

(Continued on page 25)

Ringling Pact on Dates Of Pic Not Complicating Release

Cecil B. DeMille returned to the Coast from New York Sunday (21) after confabs with Paramount execs on his forthcoming "Greatest Show On Earth." Huddles were held with proxy Barney Balaban, sales topper Al Schwalberg and pub-ad chief Jerry Pickman on date of release and publicity-advertising campaign plans. There was also preliminary discussion of sales terms.

No decision on release date has been made. Complicating factor is a contractual agreement with Ringling Bros., Barnum & Bailey, around which the pic is built. It provides that the film cannot play against the circus in any town. Thus the pic and the big show couldn't open or play simultaneous.

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FLA. EXHIBS PUSH FOR ANOTHER ROUNDTABLE

Jacksonville, Oct. 23.

Production - distribution - exhibition roundtable confab, similar to the forum held on the Coast last spring, is urged in a resolution passed by the Motion Picture Exhibitors of Fla. at its meeting here.

Theatre org wants the get-together of reps of the three branches of the trade to take place in N. Y. at the earliest for an airing of an assortment of problems, including the type of product the film-makers are turning out, competitive bidding and the supply of prints.

Following the Hollywood conclave, top filmites pledged that similar sessions would be held in the future. It was understood Ned E. Depinet, president of the Council of Motion Picture Organizations, would carry the ball in setting up the follow-up meets. However, none has yet been scheduled.

Guests at the meeting here included Arthur L. Mayer, COMPO's exec v.p., and Gael Sullivan, exec director of Theatre Owners of America.

Rank's Big Block May Be Key to Deal For Merger of Decca and Universal

Pathe's H'wood Lab

Hollywood, Oct. 23.

Pathe Industries is ready to break ground for construction of a Hollywood laboratory to process 16m film, both in color and black and white. Company has already bought a large parking lot and will build on ground in front of its 35m laboratory.

Heretofore Pathe has processed 16m film in its N. Y. plant. Reason for the new Hollywood lab is the increased use of 16m film for television in this territory.

Minority Group Seen Nipped On RKO Bd. Revamp

N. Y. Statutory Court's nix of notions to remove J. P. Dreihelms from the RKO Theatres board of directors is believed to have put the quietus on the minority stockholders' plans for an overhauling of the directorate.

David J. Greene, who heads the dissident shareholders' alliance, will find it plenty tougher to corral sufficient proxies to unseat incumbent directors in view of the clean bill of health given them by the court.

Greene alliance has been clamoring for a "more representative" board and has been backing its fight with the argument that present directors are appointees of Howard Hughes in violation of the intent of divorcement.

Both the Department of Justice and a rep of the Greene group sought the removal of Dreihelms last year. J. Kresel, counsel for Greene, also wanted restrictions placed on power of the Irving Trust Co., as trustees, in voting the 24% stock holdings of Hughes.

No "misbehaving" Evidence Three-judge court said there was no evidence of any "misbehaving" by any of the board members. Also it was held there was no indication Irving Trust was not handling its fiduciary responsibilities in proper fashion.

Decision, which was announced from the bench by senior jurist

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N.Y. NEWSREEL HOUSE TESTS ABC TV FILM

In what may presage the regular pickup of commercial network television shows by theatres, the Embassy Guild Newsreel Theatre, N. Y., has arranged to air the initial stanza of ABC-TV's "Crusade in the Pacific" via its big-screen video next Tuesday night (30). Show, a film series produced by the March of Time, will be piped directly to the theatre via coaxial cable.

Both MOT officials and Norman Elson, prez of the newsreel house chain, indicated that the initial telecast is strictly an experiment, with no money passing hands. Elson said he has not yet decided whether to run the commercial for Welch Wine, which is sponsoring the series over WJZ-TV, N. Y. But he intimated that if the test is successful he may attempt to pick up other regularly scheduled TV shows to round out his big-screen programming.

"Crusade," as a film series, does not offer the intricate problems which would be faced by an exhibitor in attempting to air live video shows in his theatre. No talent or craft guild has staked out any claim for fees to cover such a deal, through fear of setting a precedent. But since "Crusade" is the first TV show of any type originating for home usage and piped into a theatre, the trade will be watching with interest to determine its success.

With more than 175,000 shares and options on Universal stock set for transfer to Decca Records next week, the big block that will continue to be held by J. Arthur Rank may be the key to contemplated merger of the two companies. Decca's offer to purchase the British film magnate's 134,375 shares has been nixed.

Milton R. Rackmil, Decca proxy, offered Rank the same \$15 per share the diskery is paying for the stock of William Goetz, Leo Spitz and Sate J. Blumberg. Rank parried that the price was much below that at which he'd be interested in selling.

London reports had it that Rank wants \$22 per share, but it was said authoritatively in New York that no price had been set and that it would take much more than \$22, since Rank had no real interest in selling. His attitude assertedly is that "anything has a price" and that if the offer were high enough he, of course, couldn't resist such proffers.

In any case, there is nothing but good will by Rank regarding the Decca deal. He has been kept informed of its progress by Blumberg, U's proxy, via his rep in the U. S., Robert S. Benjamin. There is no hint that a proxy fight or any jockeying are in any way contemplated.

However, when the time comes that stockholders of both U and Decca are called upon to approve a plan of merger, Rank's big block will pay an important—although not necessarily a decisive—role. In

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RKO's 'Chuck' Deal 'Won't Balk Deferments' To Dietrich, Kennedy

Hollywood, Oct. 23.

A proposed RKO releasing deal on Fidelity Pictures' "Chuck-a-Luck" won't "prejudice" deferments that costars Marlene Dietrich and Arthur Kennedy and director Fritz Lang have in the film. Statement to that effect was made last week by Fidelity board chairman and treasurer A. Pam Blumenthal. Picture was originally slated for distribution through 20th-Fox.

Attorneys for the trio had charged that the pending RKO deal would "seriously prejudice" deferment payments totalling \$145,000 inasmuch as the financial arrangement would bar such disbursements until grosses went well over \$2,500,000. Miss Dietrich was paid \$40,000, Kennedy \$25,000 and Lang \$25,000. Deferments amount to \$70,000, \$35,000 and \$40,000, respectively.

Two stars and Lang originally signed their Fidelity commitments with the understanding that the \$145,000 would come from the producers' share of the profits. Proposed RKO pact reportedly tossed in a number of additions which would bring up the film's cost. Thus a higher gross would have to be registered before the

(Continued on page 15)

Lanza Pic Off Again, Maybe for Good

Hollywood, Oct. 23.

Metro's off-again-on-again "Because You're Mine," Mario Lanza starrer, is off again, apparently for good.

Decision will be made in next several days with studio exercising caution before putting more money into sets and wardrobe. Originally it was scheduled to roll in August, it was postponed to approximately Oct. 15 to permit Lanza to go on a rigorous diet schedule.

Doretta Morrow, here from "King and I" lighter, on a 12-week leave for the femme lead, was sent back to Broadway. Deal was later revised to give her a 10-week stay here for film she's now back here awaiting decision.

Ten Tall Men (COLOR)

Burt Lancaster in swashbuckling story of French Foreign Legion; tidy grosses loom.

Columbia release of Norma Harold Hecht production. Stars Burt Lancaster, George T. Hahn, Lawrence Tierney, in Willis Goldbeck. Screenplay, Roland Kibbe, Frank Davis, from story by James Warner Bellah and Goldbeck. Camera, Technicolor. William Snyder, editor. William L. Lustig, musical director. Maurice Stollhoff, production designer. N. Y. Oct. 22. Running time, 97 MINS.

Stunt Mike Kincaid	Burt Lancaster
Mailla	Judy Lawrence
Corporal Luis Delgado	Gilbert Roland
Corporal Pierre Motter	Kieron Moore
Louisa	George Tobias
Jardine	John Dehner
Moussu	Nick Dennis
Roshan	Mike Mazurki
And Hussein	Gerold Nigh
Lucia	Jan Vardone
Marie DeLaurier	Mart Marchand
Yusef	Donald MacBride
Moussu	Robert Strauss
Kurt	Henry Han
Browning	Michael Pate
Deputy Chief	Stephen Bek
Ben Allal	Raymond Greenleaf
Wish	Paul Martin
Administrative	Paul Martin
Henri	Philip Van Slyke

Norma Productions, the Harold Hecht-Burt Lancaster film-making unit, has come up with an action-adventure film in "Ten Tall Men." Desert scenes, clashes between legionnaires and Rif tribesmen, as well as pulchritude provided by Judy Lawrence add to the solid h.o. backed by lush Technicolor.

While the picture contains excitement which will be especially liked by adolescent audiences, the title doesn't give filmgoers enough insight on what to expect. "Ten Tall Men" on the marquee might mean almost anything. A more descriptive tag would create a greater "want-to-see."

Yarn is tailor-made for the burly Lancaster. Cast as a Foreign Legion sergeant, he picks up a tin while in jail that the Rifis plan an invasion of the city. With nine fellow prisoners he volunteers to lead the group that would be invaders. Mission succeeds, all expectations when the group manages to seize a sheik's daughter, Judy Lawrence, a key to the whole attack. Per capture ends the invasion and wins Lancaster a decoration.

Proceedings come off at a crisp pace under Willis Goldbeck's breezy direction. Lancaster, as Lawrence and a lengthy list of supporting players handle their roles broadly, which at times produces almost a satiric effect. Whether that was intentional or not is tough to determine. Nevertheless, the crowning of the 10 legionnaires in harness, the varied attempts of Miss Lawrence to escape her captors and sundry other incidents result in good entertainment value.

Long running time of 97 minutes is a virtual four-decker for Lancaster. He bares his hairy chest, wrestles adversaries and pitches woo in the best tradition of such roles. Miss Lawrence is decorative. Good support is lent by Gilbert Roland, Kieron Moore, George Tobias and John Dehner, all as legionnaires. Gerald Mohr is an okay Rif sheik while blonde Mari Blanchard is well cast as a female entertainer.

Camera work of William Snyder expertly re-creates the James Warner Bellah-Willis Goldbeck story in Technicolor. However, William Lyon's editing could have been a bit tighter. At 97 minutes the continuity drags in a few places. Other technical credits bespeak generous production values. Harold Hecht and Lancaster have endowed the venture.

The Lady Pays Off

Moderately satisfying comedy-drama with medium chances in general playdates.

Hollywood, Oct. 19. Universal release of Albert J. Cohen production. Stars Linda Darnell, Stephen McNally, Guy Fierstein, Virginia Field, Ann Coddie. Directed by Douglas Sirk. Story and screenplay, Frank R. Pierson. Camera, Technicolor. Editor, Albert J. Cohen. Musical director, Victor Young. Production designer, Albert J. Cohen. N. Y. Oct. 19. Running time, 80 MINS.

Kevin Warren	Linda Darnell
Maui McDowell	Stephen McNally
Drums, Bradlock	Guy Fierstein
Shodder	Virginia Field
Manuel	Ann Coddie
	Victor Young
	Albert J. Cohen
	Albert J. Cohen

Only moderate success has been achieved in filming this contrived little comedy-drama. Its boxoffice chances in the general market are on the same level, with cast names and story content shaping it for about average reception by family audiences.

Albert J. Cohen produced the implausible yarn, which he wrote with Frank Gill, Jr., and Douglas Sirk directs at an even pace that keeps the 80 minutes running time from being too slow. The plot concerns a pretty schoolmarm, a gambler and a little girl played respectively by Linda Darnell, Stephen McNally and Guy Fierstein. Affiliates of the three stars are not

The Whip Hand

Top-notch suspense feature for program market. Above average for low-budget thrillers.

Hollywood, Oct. 19. RKO release of Lewis J. Rachmil production. Features Carla Balenda, Elliott Reid, Edgar Barrier, Raymond Burr, Otto Waldis. Directed by William Cameron Bricker. Screenplay, George Bricker. Frank L. Moss, based on story by Roy Hamilton. Camera, Nicholas Musuraca. Editor, Robert Golden. Musical director, Paul Sawtell. Trade show Oct. 17. Running time, 65 MINS.

Janet	Carla Balenda
Matt	Elliott Reid
Edgar Barrier	Raymond Burr
Ilse Burkholtz	Otto Waldis
Chuck	Michael Steele
Stacy	Laurence Harvey
Peterman	Peter Brocco
Adams	Lewis Martin
Mrs. Turner	Frank Darro
	Oliver Carey

This is an above-average thriller, strong on suspense, and it rates considerably better than the usual budget production. Program film market and the suspense fan will find it a good entry.

Picture gets into its story without delay and is carefully built to unfold events as they would be encountered by the male lead, Elliott Reid. Scripters have done such a good job of building the step-by-step suspense that they can't wrap the yarn up on the same level, but even the rather ordinary climax comes off neatly for thriller purposes.

Reid, vacationing photo-writer for a magazine, finds himself in the mountains of Wisconsin at a tiny village. A lake, once teeming with fish but now with none, a village full of strange, taciturn people who make him unwelcome, and a fire-like lodge on the lake which he is prevented from visiting by armed guards, provide the mystery setup.

A professional curiosity leads Reid to do some probing, resulting in his being shot at, followed and prevented from leaving when discretion advises it is time for departure. An accidental clue gives him an idea of the sinister plan being shaped in the out-of-the-way spot. A dead-of-the-night lake trip, accompanied by Carla Balenda, sister of a doctor mixed up in the plot, verifies his suspicion that Nazis now turned Commies are experimenting with germ warfare. He and the girl are captured but the FBI, already alerted by his magazine, arrive in time to wipe out the threat to mankind.

William Cameron Bricker's direction keeps the tension boiling along the tightly developed unfoldment and, while the climax reverts to the routine, he manages to give it the necessary action punch. Suspense gains from Menzies' production design, which makes good use of the outdoor locale, and from casting of such lesser knowns as Reid and Miss Balenda as the two young principals. Both do interesting work.

Edgar Barrier, Miss Balenda's doctor brother, Raymond Burr, Otto Waldis, Michael Steele, Laurence Tuttle, Peter Brocco, Lewis Martin and Olive Carey make up an excellent group of heavies. Frank Darro is good as the old storekeeper who gets Reid's message out at the cost of his life.

Lewis J. Rachmil's production supervision has made the budget dollar count and film rates strong technical support from Nicholas Musuraca's lensing, the music score by Paul Sawtell and Robert Golden's tight editing. The George Bricker-Frank L. Moss screenplay, based on a story by Roy Hamilton, is well set up.

Hot Lead

Okay Tim Holt oater for western program trade.

Hollywood, Oct. 18. NKO release of Norman Swarth production. Stars Tim Holt, features Reid, John Dehner, Paul Marion, Lee MacGregor, Stanley Andrews, Paul E. Burns, Kenneth MacDonald, Robert White. Directed by Stuart Gilmore. Written by William L. Lustig. Camera, Nicholas Musuraca. Editor, Robert Golden. Trade show Oct. 17. Running time, 60 MINS.

Tim	Tim Holt
Lee	John Dehner
Dave Collins	Paul Marion
Turk Thorne	Lee MacGregor
W. Fata	Stanley Andrews
Warden	Paul E. Burns
Duke	Kenneth MacDonald
Stewart Dawson	Robert White
Chito Rafferty	Richard Martin

Demands of the western programmer market are answered with this Tim Holt oater. An okay plot for release intentions, the usual amount of chases, fistfights, gun battles and an outdoor setting are the standard ingredients mixed together for the western fan.

Shoddy which Holt and his slicker, Richard Martin, are called upon to put down is generated by John Dehner, who plans to rob a train of a gold shipment. When Dehner gets his gold out of prison, on parole so he can

Badman's Gold

Sub-standard oater, for sub-standard grosses, even on Saturday matinees.

United Artists release of Robert Tansey. Directed by Stuart Gilmore. Stars Johnny Carpenter, Allyn Lockwood, Troy Tarrell. Features Kenne Duncan. Story and screenplay, Robert Emmett. Allyn Lockwood. N. Y. Oct. 16. Running time, 54 MINS.

Johnny	Johnny Carpenter
Edna Benson	Allyn Lockwood
Bob Benson	Troy Tarrell
Rance	Kenne Duncan
Burr	Verne Sorenson
Professor	Jack Daly
Daisy	Daisy
Miner	Emmett Lynn

Take away the chase from a run-of-the-mill western and there's usually not much left. And that's about what remains for "Badman's Gold," produced for Eagle Lion originally by the Jack Schwarz unit and now being released through United Artists. Story, action and characterizations are all sub-par for even this easy course and, with no marquee names, the film can do no more than get by with the Saturday matinee crowd.

Schwarz and Robert Tansey, who handled the actual production, obviously had a minuscule budget to play with. That's what hurts in this case. Many of the "exteriors" are patently studio interiors and it doesn't take much of a discerning eye to spot the stock footage, unspooled at the finale to create the illusion of a lot of good guys and bad guys. That mob, not surprisingly, is nowhere to be seen in the final gun fight, impact of which is marred by some erratic editing.

Story is the standard one about a U.S. marshal being sent out to aid a local sheriff discover who's looting the gold from stage coaches en route to the Federal mint. Film presents a new character, in a professor who supposedly has developed a new way to melt down the bricks for a coverup, but how he does it is never explained. Marshal enlists the aid of a brother and sister team to help in his work, and the trio, after the usual scrapes with the bandits, rout 'em at the climax to capture the ring-leader.

Johnny Carpenter plays the marshal in deadpan earnestness, showing best in the way he manipulates his six-shooter. Allyn Lockwood (who co-scripted, with Robert Emmett) and Troy Tarrell play the sister and brother okay, and Kenne Duncan lets the audience know who the villain is, as the gang chief. Daisy, who looks like the same pup that used to play in the "Blondie" series, almost steals the picture via an amusing encounter with a skunk (a real one, not one of the bad guys) and several assists to the marshal and his pals.

Stal.

Yellow Fin

Okay programmer about tuna fishing, for okay b.o. on dualers.

Monogram release of Lindaley Parent production. Stars Wayne Morris, Adrian Brown, Gloria Henry, features Damian O'Flynn, George J. Gentry. Directed by Frank McDonald. Screenplay, Warren D. Wandberg. Camera, Nicholas Musuraca. Editor, Ace Herman. N. Y. Oct. 16. Running time, 73 MINS.

Mike	Wayne Morris
Paul	Adrian Brown
Gloria	Gloria Henry
Nina	Damian O'Flynn
John	George J. Gentry
Break	Warren D. Wandberg
Marica	Nicholas Musuraca
Steve	Ace Herman
Lesson	Richard Martin

"Yellow Fin" is an okay actioner based on the tuna-fishing fleets which roam the northern Pacific waters for their catch, and it should hold its own on the bottom half of the dualers, for which it is grooved. Wayne Morris is on hand for mature lure, and the pic offers some exploitation angles.

Appointment with Venus

Betty Box's wartime comedy okay as U.S. dueler.

London, Oct. 9. GFD release of Betty Box production. Stars David Niven, Glynn Jones. Directed by Ralph Thomas. Screenplay, Nicholas Phillips. Camera, Ernest Stewart. Editor, Gerald Thomas. Musical director, Frankel. At Odéon, London, Oct. 8. Running time, 90 MINS.

Major Valentine Morland	David Niven
Clara Falsaine	Glynn Jones
Clara Weiss	George Coulouris
Proctor	Barry Jones
Lionel Falsaine	Kenneth More
Tracy Langley	Noel Purcell
Brigadier	Bernard Lee
Georges	Jerome Stender
Servant Vogel	Martin Boddy
Servant Forbes	Patric Dolan
Kent	Horatio
Chief Clerk	George Pann
Higher Executive	Richard Watts

take a telegrapher's job at the station. However, Elliott wants to go straight and marry Joan Dixon, owner of the ranch on which Holt and Martin work. This honesty yet has Elliott staging a trap for Dehner with the connivance of Holt and, even though the villain gets wise before it's sprung, the heroes manage to corral the heavies in a shoot-'em-up ending.

Saddle heroics of Holt and his buddy par the course for such outdoor derring-do. Holt is a stalwart hero and Martin's continuing urge for romance furnishes chuckles. Elliott is good as the wronged right-guy and Dehner is a suitable villain. Miss Dixon has trouble reading lines and acting. Others turn in okay performances.

Stuart Gilmore directed the William Lively original script at the proper pace to spin out the 60 minutes running time. Herman Schlem used a minimum of extras and horses but still comes up with sufficient production values to meet market demands. Lensing and other assists are good. Brog.

Elephant Stampede

Average "Bomba-Jungle Boy" entry for lowercase bookings.

Monogram release of Walter Smith production. Features Johnny Sheffield, Donna Martell, Edith Evanson, Martin Wilkins, John Kellogg, Myron Healey, Leonard Mudie, Guy Kingsford. Directed by Ford Beebe. Screenplay, Beebe. Camera, William Richter. Special effects, Max Littenberg. Editor, William Austin. Production Oct. 17. Running time, 78 MINS.

Bomba	Johnny Sheffield
Lola	Donna Martell
Chief Banks	Edith Evanson
Chief Nagala	Martin Wilkins
Bob Warren	John Kellogg
Guy Collins	Myron Healey
Andy Barnes	Leonard Mudie
Mark Phillips	Guy Kingsford

Monogram has an okay programmer for the dual market in "Elephant Stampede," dealing with the latest adventures of Bomba, the Jungle Boy. Combining stock animal-jungle footage with enough of a story line to carry, picture has average possibilities for situations at which it is aimed.

Ford Beebe directed and did the script, which finds Johnny Sheffield, as Bomba, having to protect his elephant friends from some greedy ivory-hunters. A light romance is worked in by having Donna Martell, native girl, sweet on the jungle hero, and this makes for a pleasant young love touch to contrast with the dramatics. Sheffield is a good hero and Miss Martell fills the sarong-wearing demands of her role.

John Kellogg and Myron Healey head up the dirty work as the ivory-hunters illegally plying their trade in a game preserve. They kill their guide and try to get Bomba when he discovers the body. Pair of baddies establish headquarters in the village over which Martin Wilkins is chief, and when latter, to repay a missionary teacher, Edith Evanson, for her work with his people, discloses a huge ivory cache. Kellogg and Healey try to take it. However, Bomba calls in his elephants to do in the villains and bring about the rousing action climax that will capture the fancy of juve ticket-buyers.

Cast performances are okay. Lensing by William Slickner and other technical aids are in keeping. Brog.

Appointment with Venus

Betty Box's wartime comedy okay as U.S. dueler.

Appointment with Venus

Betty Box's wartime comedy okay as U.S. dueler.

In her first production as an indie, Betty Box comes across with a new angle on wartime resistance (Continued on page 20)

BRIT., FRANCE EYE NEW COIN RAP

20th Nixes Macy's 'Pic of Month' As 'Auction Block'; 3d Co. to Ankle

Macy's "Picture-of-the-Month" promotion, which teed off with plugging of "An American in Paris" a couple weeks ago, is causing something less than hand-springs of enthusiasm among the major distributors. 20th-Fox last week became the third company to refuse to submit pictures.

Out from the start have been Paramount and Warner Bros. They've objected to the financial arrangements which require the company with the "Picture-of-the-Month" to contribute to cost of the newspaper advertising space used. In the case of "American in Paris," full pages in seven New York newspapers reportedly required a \$6,500 contribution by Metro.

20th has a different squawk. It refuses to put its films "on an auction block for an exploitation stunt." It doesn't want to enter each month into a best-picture competition with a department store as the jury.

So 20th's feeling—shared by some of the other companies, incidentally—is that the Macy's promotion may lead to similar schemes in other cities and result in "department store critics" throughout the country.

Reportedly, 20th is burned, too, at rumors that "Quo Vadis" would be the November selection, giving Metro two pix in a row. 20th spokesman hinted that the selection had already been made and that the request by Macy's for screenings of other companies' product was mere "yewash."

Isma Farnol denied that this week. As special rep of the New York exhibitors' joint promotional organization, he set up the Macy's. (Continued on page 20)

Animated 3-Dimension Pix, British Fete Click, Likely for U.S., Can.

His animated three-dimensional films, which proved one of the hits of the Festival of Britain this past summer, may be made available to theatremen in the U. S. and Canada. Norman McLaren, of the Canadian Film Board, said in New York this week. Number of inquiries has caused the government film organization to consider making the Festival pix available commercially or having others made with the technique developed by McLaren.

Canadian, well-known for his documentaries and experimental films made under the CFB banner, demonstrated the tri-dimensional animated pix at the convention of the Society of Motion Picture & Television Engineers in Los Angeles last Friday (19). He was in New York on his way to and from Ottawa.

McLaren's system requires use by the audience of Polaroid glasses. In its simplest form, he draws cartoons directly on clear strip film, has a negative made and then prints it twice. Second printing is offset slightly from the first, back grounds are also inserted. The two films are projected simultaneously by two ordinary machines which have been synchronously linked.

One of the Festival films which won much favor was a "picture" of sound waves, photographed from the face of a cathode ray tube. One (Continued on page 27)

D. of J. Vs. U. UA Off to Next Month

Hearing in the Department of Justice action against Universal and United Artists, in which the two companies are charged with violating court edicts against having common officers, has been put off to next month. Department also wants UA to relinquish all pix it picked up with the acquisition of Eagle Lion Classics.

Argument had been set for tomorrow (Thurs.) in N. Y. Federal Court. However, pre-trial interrogatories between the two sides have yet to be completed, causing the postponement.

A. L. Mayer's Posies

In a highly enthusiastic preliminary report on the "Movietime U.S.A." campaign, Arthur L. Mayer declared this week that if it "accomplished nothing else, the change it wrought in the attitude of the press toward our business proved its value."

In all his years in the industry, the exec v. p. of the Council of Motion Picture Organizations declared he had never seen such publicity, most of it occasioned by the star tours. "But we doubt," he added, "if the personalities would have captured the attention they received if their way had not been prepared by the splendid newspaper advertising campaign."

UPT Up to Profit Of \$9,537,000 In 1st 9 Mos. of '51

Along with an upbeat earnings report, United Paramount Theatres prexy Leonard Goldenson disclosed the corporation has been making substantial progress in reduction of its indebtedness.

UPT had estimated earnings of \$4,688,000, including capital gains of \$2,297,000 for its third quarter of the current year. This compares with a net of \$2,528,000, including cap gains of \$414,000, for the corresponding period last year.

For the full nine months of this year, UPT had an estimated consolidated profit of \$9,537,000, including \$3,483,000 of cap gains. First nine months of 1950 resulted in a profit of \$7,963,000, including cap gains of \$1,465,000.

Earnings equalled \$144 for the third quarter and \$2.93 for the nine months of '51, compared with 78c and \$2.44 for the corresponding periods in '50.

Goldenson revealed UPT has paid off \$2,625,000 on notes in advance of their maturity dates, plus \$875,000 on normal maturities. Total of \$3,500,000 leaves a balance of \$5,250,000 to be paid under the first part of the corporation's loan agreement with Metropolitan Life Insurance Co., First National Bank of Chicago, Manufacturers Trust Co. and Bankers Trust, N. Y.

This was a dual arrangement, under which UPT issued 2½% notes for \$8,750,000 maturing semi-annually up to Jan. 1, 1956, plus 3½% notes for \$36,250,000 due in (Continued on page 27)

Lesser, Nordemar Sked Adventure Pix

Hollywood, Oct. 23. Sol Lesser and Olle Nordemar, producer of "Kon-Tiki," formed a new company, Artfilm International, to produce unusual adventure films in foreign lands.

First venture will be an expedition into the African jungles, followed by a tour of unexplored regions of Asia by a group of Scandinavian scientists.

20th's 'Rats'

Hollywood, Oct. 23. 20th-Fox, which recently glorified Marshal Erwin Rommel in "Desert Fox," is doing a turnaround in scheduling January production of pic dealing with Allied forces who defeated Rommel.

Tagged "Desert Rats," it's based on "Siege of Tobruk," an original by Gregory Rogers. Samuel Fuller is scripting and will direct. Robert L. Jacks will produce.

SEE DEVALUATION HITTING YANKS

American film companies, rejoicing in what promised to be the second greatest foreign income year in their history, are suddenly faced with new threats of devaluation and restrictions in two prime territories—England and France—and serious curbs in other areas.

In each case it's the same old story—rapidly depleting dollar reserves which cause foreign governments to take drastic steps to protect their economies. Problem had been pretty much licked for several years as far as U. S. film distributors were concerned by success of the Marshall Plan, which provided foreign nations with the dollars they desperately needed.

Now, despite this pump priming, national treasuries are again losing ground on gold reserves. That's particularly true in England and France and has just led Belgium to advise distributors that it must put restrictions on export of coin to hard money countries.

Talk of further devaluation in England has been officially denied. Foreign traders, however, are watching closely for possibility of some action following the election there tomorrow (Thurs.). If anything is going to happen it is thought it would obviously be held off until after the balloting.

Similarly, in France the franc has become progressively weaker over the past month on rumors of devaluation—also denied. Franc, which officially is worth 350 to \$1, dropped to 440 last week. As late as early summer, black market rate was within 10 to 20 points of the official quotation.

Devaluation would cost Ameri (Continued on page 27)

Picker Gets Release From Col, Switches Immediately to UA

Arnold Picker this week switched to United Artists as v. p. in charge of foreign operations following an unheralded release from his employment contract by Columbia, where he had been second in command of that company's international branch.

Although his Col pact had until the fall of next year to run, Picker entered a deal with UA last May. Col foreign topper Joseph McConville declined to release him at that time. However, McConville last week okayed Picker's bowout, and latter moved to UA Monday (22). He had been with Col 16 years.

O'Brien, D&R Named RKO Theatres Counsel

N. Y. law firm of O'Brien, Driscoll & Raftery has been named counsel by RKO Theatres, the latter switching from Donovan, Leisure, Newton, Lombard & Irving.

Latter had repped the parent RKO corporation prior to divorce and following this continued with the new pic and theatre companies. However, to avoid any conflict the theatre outfit decided to switch.

Edward C. Raftery of the law firm is former president of United Artists.

'Movietime en Tejas'

Dallas, Oct. 23. "Movietime in Texas" campaign has found an ally in exhibitors who show Spanish-language films. Their drive, billed as "Movietime en Tejas," include special trailers in Spanish.

Trailers were made at the request of the various Spanish language film distributors and exhibitors. The campaign already has been nearly pledged 100% cooperation.

'Movietime' Likely to Play Areas That Cancelled Tours for 'No Stars'

New Faces Hailed

Evidence of the public's desire for "new faces" in films was seen by Iowa and Texas exhibitors in the surprise response in their states to Paramount's "Golden Circle" starlet group during the "Movietime" tours.

Six youngsters making the trek reportedly got tremendous attention—much to the amazement of the exhibitors, who admitted that in most cases they had never heard of the players before.

Big Savings Seen By Cusick in Joint British Pix Prod.

Considerable budgetary savings can still be made by joint production in Britain, according to Peter Cusick, head of Cusick International Films, who returned to the U. S. from England last week. A producer can benefit from such film-making, he said, through an improved British boxoffice, the Eady Plan and existence of the government film bank.

A 10% rise in British film theatre attendance over last year, coupled with a b.o. rebate to producers under the Eady Plan, are important aids in recovering sterling investment in a picture, Cusick emphasized. Moreover, he added, a British company may secure a good part of its financing from the distributor as well as the film bank.

An American firm, Cusick International provided the dollar financing for the British-made Rex Harrison-Lilli Palmer starrer, "The Long Dark Hall." It was released in Britain last March and playdates lined up so far indicate that the venture will return £30,000 (\$84,000) over its sterling cost.

Breakdown of "Hall's" production cost, Cusick revealed shows that the total outlay comprised \$246,000 and £68,000 plus £10,000 deferment. Thus a little more than half of all monies disbursed were in dollars. On the basis of returns to date the producer feels that the film will gross between \$750,000-\$1,000,000 in all kinds of currencies.

In another Cusick picture, "Paradise My French," dollars, pounds (Continued on page 29)

Korda, Jarratt in U.S. For Distrib, Pix Sales

Sir Alexander Korda and Sir Arthur Jarratt, head of Korda's British Lion distribution outfit, arrived in New York Monday (22) for several weeks of huddles on distribution and sale of film rights. Carol Reed, who was to have come with them, has cancelled his visit.

Reed found it unnecessary to come to the States, since Iva Loper and Robert Dowling of Loper Film Distributing Corp., which is handling U. S. release of Reed's "Outcast of the Islands," flew to London last week. Loper and Dowling confabbed with Reed on some changes to be made for American release. Pic was made under Korda's banner.

Some improvements are also to be made in "Cry, the Beloved Country," likewise produced by Korda and to be released by Loper. Changes have necessitated cancellation of plans for a Thanksgiving opening at the Bijou, N. Y. Probability now is that the Loper-Korda "Tales of Hoffmann" will continue at the house through Christmas.

Loper and Dowling returned from London Monday (22).

"Movietime, U.S.A." next month will probably play those areas that called off tours a couple weeks ago because of dissatisfaction with the calibre of Hollywood names assigned to them. Robert J. O'Donnell, chairman of the drive, will be on the Coast tomorrow (Thurs.) lining up talent for the second push.

O'Donnell is going to Hollywood to attend a party being held there for the approximately 200 personalities who participated in the tours. He'll take the opportunity to work with Hollywood chairman Sam Briskin recruit further players for those territories which were skipped in the series of tours that started Oct. 8.

There were about a half-dozen areas which "postponed" participation in the drive. Arthur L. Mayer, exec v. p. of the Council of Motion Picture Organizations, which sponsored the tours, declared that "postponed"—rather than "cancelled"—was the word in every case.

New Orleans is the only one definitely so far on staging a belated celebration of its own. Others have been informed, however, that talent will be obtained for them and are expected to follow New Orleans' suit.

Areas which "postponed" their tours include New Jersey, parts of upstate New York, West Virginia and Salt Lake City.

Undoubtedly encouraging them to attempt their own campaigns are the tremendously enthusiastic reports that have poured into New York headquarters from area chairmen in the past two weeks. While there was severe disappointment in many spots that the personalities (Continued on page 27)

UPT to Dispose of 16 Ga. Theatres in Further Modifying of Decree

United Paramount Theatres will dispose of its partnership interests in 16 Georgia theatres under a further modification of the chain's consent decree. The 16 houses, identified in a N. Y. Statutory Court order this week, are the Grand, Ritz, Rialto, East Macon and Capitol Theatres, Macon; the Romy, Bijou and Ritz, Brunswick; the Royal, State, Romy and Ritz, Gainesville; and the Carver, Lyric, Drive-In and Ritz, Waycross.

UPT, after dropping the Macon holdings, may acquire any existing house in that city provided the Department of Justice consents. Chain may also take over the Imperial and Rialto, Augusta; the Palace and Ritz, Athens; and the Bradley or Georgia Theatre, in Columbus.

New order further states that UPT may acquire full ownership of two or three houses Drive-In, Rialto, Springer, Village and Revue, all Columbus. In the event UPT retains less than two spots in Columbus the outfit is permitted to construct an additional theatre in that city.

'Movietime' Volunteers May Lose Jobless Pay

Hollywood, Oct. 23. Three film players who took part in the COMPO "Movietime U.S.A." drive discovered that their labor of love was not appreciated by the State of California. Thesps, not regularly employed, were denied their regular weekly compensation checks last week on the ground that their absence made them technically unavailable for work and thus ineligible to draw their compensations.

One of the actors, turned down at unemployment compensation headquarters, plans to file a claim with an Employment Commission referee. At Unemployment Department offices it was said that such cases often come up and that each case would be taken into consideration on its own merits.

Fox' Sets Pace in Improved L.A., Hotsy \$48,000; 'Cup' Fairly Full 31G, 'Hero' 25G, 'Imperium' Ditto

Los Angeles, Oct. 23. Seven new bills are upping the overall boxoffice pace here this season. "Desert Fox" leading with big \$48,000 in five theatres. Fairly good \$31,000 is seen for "Come Fill Cup" in three houses while just okay \$25,000 is shaping for "Mr. Imperium" and "Man With Clock" in two sites.

"Saturday's Hero" shapes to hit \$25,000, average, in eight days. It is being picketed at both theatres. Thin \$13,000 looms for "Family Secret" in two locations. "Reunion in Reno" is getting only five days in three houses, with small \$3,500 likely. "The River" on roadshow, is rated only medium \$6,800 at Fine Arts.

Estimates for This Week
Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) (2,007; 2-048; 1,719; 1,248; 2,296; 70-81 10) — "Desert Fox" (20th); and "Havana Rose" (Rep.). Big \$48,000 or over. Last week, "Millionaire Christy" (20th); and "Basketball Fix" (Indie); \$21,000.

Hollywood, Downtown, Wilmett (WB) (2,756; 1,757; 2,344; 70-81 10) — "Come Fill Cup" (WB). Fairish \$31,000. Last week, "Tomorrow Another Day" (WB); \$17,400.

Loew's State, Egyptian (UA) 2-40; 1,538; 70-81 10 — "Mr. Imperium" (M-G); and "Man With Clock" (M-G). Oke \$25,000. Last week, "People Against O'Hara" (M-G); and "Bannerline" (M-G); 9 days; \$19,200.

Hillstreet, Pantages (RKO) (2-752; 2,812; 70-81) — "Saturday's Hero" (Col); and "Magic Carpet" (Col). Average \$25,000 in 8 days. Last week, "Flying Leathernecks" (RKO); and "Roadblock" (RKO) (2d wk); \$18,900.

Los Angeles, Hollywood, Paramount (F&M) 3,399; 1,430; 60 — "Family Secret" (Col); and "Sunny Side Street" (Col). Thin \$13,000. Last week, "Crosswinds" (Par); and "Varieties on Parade" (Lip); \$8,300 at L.A. Par; "Rhubarb" (Par) 3d wk; \$4,800 at Hollywood Par.

United Artists, Ritz, Iris (UA-FWC) (2,100; 1,379; 814; 70-81 10) — "Reunion in Reno" (U); and "Assassin for Hire" (Indie). Small \$4,000 in 5 days. Last week, "Never Can Tell" (U); and "Lady From Texas" (U); \$10,200.

Four Star (UA) (900; 70-80) — "Kind Lady" (M-G); 3d wk; Light \$2,500. Last week, \$2,200.

Fine Arts (FWC) (677; \$120-240) — "River" (UA). Medium \$6-800. Last week, "Place in Sun" (Par) (9th wk 6 days); sealed at \$0-\$150; \$4,800.

Vogue, Globe (FWC) (885; 799; 80-\$150) — "David and Bathsheba" (20th) (8th wk); Fine \$8,000. Last week, \$10,000.

Orpheum, Hawaii (Metropolitan-GAS) (2,215; 1,106; 60-90) — "On Loose" (RKO); and "Slaughter Trail" (RKO) (2d wk). Off to \$5,500. Last week, \$10,300.

Beverly Hills (WB) (1,612; 80-\$150) — "Streetcar" (WB) (5th wk); Good \$14,500. Last week, \$16,300.

Laurel (Rosenberg) (846; \$120-240) — "Tales of Hoffmann" (Indie) (21st wk). Started 21st frame Monday (22) after big \$4,000 last week.

'Fox' Lively \$11,000 In Omaha; 'Hill' Okay 9½G, 'Arms' Hefty at \$5,500

Omaha, Oct. 23. Sparked by military display, State had good opening with "Force of Arms" and hefty session looms. "Thunder on Hill" started well at Paramount while "Desert Fox" at Orpheum shapes fast.

Estimates for This Week
State (Goldberg) (865; 25-75) — "Force of Arms" (WB) and "Yes Sir, Mr. Bones" (Lip). Hefty \$5,500. Last week, "Golden Horde" (U) (2d wk); nice \$4,300.

Omaha (Tristates) (2,100; 16-70) — "Place in Sun" (Par) (m.o.) and "Federal Man" (UA). Fair \$8,000. Last week, "Fabiola" (UA) and "Sun Sets at Dawn" (UA); \$5,300.

Paramount (Tristates) (2,800; 16-70) — "Thunder on Hill" (U). Oke \$8,500. Last week, "Place in Sun" (Par); \$10,000.

Orpheum (Tristates) (3,000; 16-70) — "Desert Fox" (20th); and "Rogue River" (UA). Lively \$11,000. Last week, "Day Earth Stood Still" (20th); and "Bandit Queen" (Lip); \$8,500.

Brandeis (RKO) (1,500; 16-70) — "Painting Clouds Sunshine" (WB). Nice \$7,000. Last week, "Saturday's Hero" (Col) and "Lady and Bandit" (Col); \$7,800.

Broadway Grosses

Estimated Total Gross
This Week \$657,300
(Based on 20 theatres.)
Last Year \$478,500
(Based on 18 theatres.)

'Sun' Warm \$12,000, Leader in L'ville

Louisville, Oct. 23. Balmy weather, with warm temperatures, continue to hold back first-runs from hitting their real fall stride. However, a couple houses are doing smart trade, the Rialto with "Place in Sun" and Loew's State with "Texas Carnival". Strand, around the corner on Chestnut, just off the main stem, is garnering brisk take this week with "Highway in Sky" and "In Old Amarillo". Other houses are on the slow side.

Estimates for This Week
Kentucky (Sawtooth) (1,100; 45-65) — "People Will Talk" (20th) (2d wk). Slow \$2,500. Last week, \$4,000.

Mary Anderson (People's) (1,200; 45-65) — "Come Fill Cup" (WB). Mild \$5,000. Last week, "Painting Clouds Sunshine" (WB) (2d wk); \$6,000.

Rialto (Fourth Avenue) (3,000; 45-65) — "Place in Sun" (Par). Solid \$12,000. Last week, "His Kind Of Woman" (RKO); and "Yes Sir, Mr. Bones" (Lip); \$4,500.

State (Loew's) (3,000; 45-65) — "Texas Carnival" (M-G) and "Tall Target" (M-G). Stout \$11,000 or over. Last week, "Across Wide Missouri" (M-G) and "The Strip" (M-G); \$11,000.

Strand (FA) (1,200; 45-65) — "No Highway in Sky" (20th); and "In Old Amarillo" (Rep). Nice \$4,500. Last week, "Basketball Fix" (Indie) and "Two Dollar Better" (Indie) 5 days; \$1,500.

'FOX' GOOD \$15,000 IN ST. LOO; 'BEHAVE' 11G

St. Louis, Oct. 23. Biz continues very solid here this stanza despite the fact that holdovers predominate. Rain and sharp drop in mercury yesterday (Mon) slowed turnstile activity somewhat. "Behave Yourself", one of new entries, is barely good at the Missouri "Streetcar Named Desire" continues sturdy in second round at the St. Louis after socko opener. "Across Wide Missouri" session is still lusty in second Loew's session.

Estimates for This Week
Ambassador (F&M) (3,000; 60-75) — "Desert Fox" (20th); (m.o.) and "Fabiola" (UA). Fine at \$12,000. Last week, "People Will Talk" (20th); \$9,000.

Fox (F&M) (5,000; 60-75) — "Cattle Drive" (U) and "Iron Man" (U). Opened today (Tues.). Last week, "Desert Fox" (20th); and "Long Horn" (Mono); good \$15,000.

Loew's (Loew) (3,172; 50-75) — "Across Wide Missouri" (M-G) and "Bannerline" (M-G) (2d wk). (Continued on page 32)

Det. Off; 'Fox' Passable at \$27,000, 'Clouds' 12G, 'Wide Missouri' Same

Detroit, Oct. 23. Biz looks on slow side this week. "Desert Fox" looms as the most lively entry with fairly good session at the Fox. "Painting Clouds Sunshine" looks good at the Palms. "Across Wide Missouri" is just okay at the United Artists. "Place in Sun" is off from first round at the Michigan. "David and Bathsheba" is steady in fifth week at Madison.

Estimates for This Week
Fox (Fox-Detroit) (5,000; 70-95) — "Desert Fox" (20th); and "Son Dr. Jekyll" (Col). Fairly good \$27,000. Last week, "Day Earth Stood Still" (20th) and "Obsessed" (UA); \$23,000.

Michigan (United Detroit) (4,000; 70-95) — "Place in Sun" (Par) and "Two Dollar Better" (Indie) (2d wk). Down to okay \$16,000. Last week, solid \$22,500.

'Missouri' Wide \$13,000, Balto; 'Fox' Fat \$9,000

Baltimore, Oct. 23. Some slight upswing in downtown sector this week. "Across Wide Missouri" looms lofty at Loew's Century. "Day Earth Stood Still" did nicely at the Hippodrome in its first round. Solid total shapes for "The Desert Fox" at the New.

Estimates for This Week
Century (Loew's-UA) (3,000; 20-60) — "Across Wide Missouri" (M-G). Leading current parade with best in weeks, lofty \$13,000. Last week, "Red Badge Courage" (M-G); \$5,900.

Hippodrome (Rappaport) (2,240; 20-70) — "Day Earth Stood Still" (20th) (2d wk). Starts second round tomorrow (Wed.) after solid get-away at \$11,000.

Kelth's (Schanberger) (2,460; 20-70) — "Little Egypt" (U). Opening today (Tues.) after a week of "Lost Continent" (Lip) did slim \$4,800.

Mayfair (Hicks) (980; 20-70) — "Crosswinds" (Par). Starts tomorrow (Wed.) following "Sea Hornet" (Rep) hit average \$4,200 last week.

New (Mechanic) (1,800; 20-70) — "Desert Fox" (20th). Drawing solid \$9,000 or better. Last week, "No Highway in Sky" (20th); \$5,600.

Stanley (WB) (3,280; 25-75) — "Come Fill Cup" (WB). Drab \$7,000. Last week, "Painting Clouds Sunshine" (WB); \$6,700.

Town (Rappaport) (1,500; 35-65) — "Drums in Deep South" (RKO). Limping badly in spite of day of pass by Barbara Payton light \$5,000 probable. Last week, "Behave Yourself" (RKO); \$6,800.

'Streetcar' Socko 14G, Toronto; 'Thorpe' Tall 15G, 'Fox' Wow 15G, 2d

Toronto, Oct. 23. "Streetcar Named Desire" and "Jim Thorpe" are topping the newcomers here this week, but town's biggest grossers are the holdovers. Those doing best are "Tales of Hoffmann", "Desert Fox" and "Place in Sun", latter two in second frames with smash biz. "Crosswinds" shapes nice in six houses.

Estimates for This Week
Crest, Downtown, Glendale, Mayfair, Seabrook, State (Taylor) (863; 1,059; 955; 470; 698; 694; 35-60) — "Harlem Globetrotters" (Col) and "Crosswinds" (Par). Nice \$15,000. Last week, "Sunny Side Street" (Col) and "Let's Go Navy" (Mono); \$18,000.

Reginton, Shea's (FP) (1,080; 2-386; 40-80) — "Behave Yourself" (RKO). Fair \$9,000. Last week, "Seven Days to Noon" (U); same.

Imperial (FPI) (3,373; 50-80) — "Place in Sun" (Par) (2d wk). Still big with \$15,000. Last week, \$19,000.

Loew's (Loew) (2,748; 40-70) — "Angels in Outfield" (M-G) (7d wk). Fair \$8,000. Last week, \$12,000.

Northern, University (FP) (958; 1,558; 40-80) — "Jim Thorpe" (WB). Tall \$15,000. Last week, "People Will Talk" (20th) (2d wk); \$11,000.

Odessa (Roth) (2,390; 50-90) — "Desert Fox" (20th) (2d wk). Sock \$15,000 after last week's \$19,500, latter just under house record.

Lower (Taylor) (693; 75-81.75) — "Tales of Hoffmann" (Indie) (3d wk). Still capacity at \$20,000, with lineup buying tickets for three weeks in advance.

Uptown (Loew) (2,743; 40-80) — "Mr. Imperium" (M-G). Fair \$8,500. Last week, "Golden Horde" (U) (2d wk); \$4,500.

Victoria (FPI) (1,140; 75-81) — "Streetcar Named Desire" (WB). Big \$14,000. Last week, "Lady with Lamp" (BL); \$4,500.

Cincy Sluggish; 'Fox' Fast \$10,500, 'Fabian' OK 7½G, 'Cup' Empty 10G

Key City Grosses

Estimated Total Gross
This Week \$2,634,300
(Based on 25 cities, 223 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year \$2,163,300
(Based on 24 cities, and 197 theatres.)

'Fox' Sockeroo \$30,000, Philly

Philadelphia, Oct. 23. "Desert Fox" is rated the big surprise here this session with a near-record gross at the Fox which was unprepared for such a turnout. "Saturday's Hero" looms okay at the Mastbaum while "Man With Clock" is big at Midtown. "Whistle Stop at Eaton Falls" shapes fair at Aldine. Town is loaded with holdovers, and most of them are slipping currently.

Estimates for This Week
Aldine (WB) (1,303; 50-99) — "Whistle Eaton Falls" (Col). Fair \$7,000. Last week, "Darling How Could You" (Par); same.

Boyd (WB) (2,360; \$5-130) — "Streetcar Named Desire" (WB) (4th wk). Solid \$13,000. Last week, \$18,000.

Earle (WB) (2,700; 50-99) — "Lost Continent" (Lip) and "Highly Dangerous" (Lip). Dim \$9,000. Last week, "Sunny Side Street" (Col) and "China Corsair" (Col); \$10,000.

Fox (20th) (2,250; 50-99) — "Desert Fox" (20th). Smash \$30,000. Last week, "No Highway in Sky" (20th); \$13,000.

Goldman (Goldman) (1,200; 50-99) — "Behave Yourself" (RKO) (2d wk). Off to \$8,000. Last week, fine \$12,000.

Mastbaum (WB) (4,360; 50-99) — "Saturday's Hero" (Col). Okay \$19,000. Last week, "Bannerline" (M-G) plus Patti Page, Guy Mitchell on stage, solid \$24,000.

Midtown (Goldman) (1,000; 50-99) — "Man with Clock" (M-G). Big \$11,000. Last week, "Golden Horde" (U) (2d wk), down to \$6,000 after \$12,000 opener.

Randolph (Goldman) (2,500; 50-99) — "Thunder on Hill" (U) (2d wk). Off to \$8,000. Last week, fair \$13,000.

Stanley (WB) (2,900; 50-99) — "Painting Clouds Sunshine" (WB) (2d wk). Thin \$10,000. Last week, \$20,000.

Stanton (WB) (1,473; 50-99) — "Mob" (Col) (3d wk). Off to \$9,000. Last week, solid \$12,000.

Trans Lux (T-L) (500; 50-99) — "Murder Without Crime" (Mono). Poor \$1,500. Yanked after 4 days.

Last week, "Madeleine" (UA), \$2,600 in 6 days.

World (GAS) (500; 50-99) — "Marie Du Port" (Indie) (2d wk). Oke \$2,700 after good \$5,000 opener.

'Fox' Smash \$15,000 In Buff, 'Cup' Crisp 13G

Buffalo, Oct. 23. Big news here this session is the boffo trade being racked up by "Desert Fox" at the Center. "Come Fill Cup" is rated fine at Paramount while "Behave Yourself" shapes okay at the Century. "Mr. Imperium" is getting no place at the Buffalo.

Estimates for This Week
Buffalo (Loew's) (3,500; 40-70) — "Mr. Imperium" (M-G) and "Tall Target" (M-G). Blah \$6,200 in 4 days. Sadler Wells Ballet in for 2 days. Last week, "Man With Clock" (M-G) and Jane Powell stagelash, big \$28,000.

Paramount (Par) (3,000; 40-70) — "Come Fill Cup" (WB) and "Sky High" (Indie). Fine \$13,000. Last week, "Tomorrow Another Day" (WB) and "Passage West" (Par); \$12,000.

Center (Par) (2,100; 40-70) — "Desert Fox" (20th). Sock \$15,000. Last week, "Convict Lake" (20th); \$9,500.

Lafayette (Basil) (3,000; 40-70) — "Little Egypt" (U) and "Leave to Marines" (U). Mild \$8,000. Last week, "Saturday's Hero" (Col) and "Criminal Lawyer" (Col); \$9,000.

Century (20th Cent.) (3,000; 40-70) — "Behave Yourself" (RKO) and "Lilli Marlene" (Indie). Okay \$10,000. Last week, "Day Earth Stood Still" (20th) and "Let's Go Navy" (Mono) (11 days); \$17,400.

Cincinnati, Oct. 23. Front-line clip is holding at a moderate clip for second week with figures for all houses being near center. "Desert Fox" at Keith's looks fast while "Come Fill Cup" in Albee is only tepid. But "Mr. Imperium" at Palace is on dull side. "People Will Talk" at Capitol looks mild. "Captain Fabian" at Grand shapes satisfactory.

Estimates for This Week
Albee (RKO) (3,100; 55-75) — "Come Fill Cup" (WB). Tepid \$10,000. Last week, "Rhubarb" (Par) \$12,000.

Capital (Mid-States) (2,000; 55-75) — "People Will Talk" (20th). Mild \$8,500. Last week, "Place in Sun" (Par) (3d wk); \$7,000.

Grand (RKO) (1,400; 55-75) — "Captain Fabian" (Rep) and "Sea Hornet" (Rep). All right \$7,500. Last week, "Red Badge of Courage" (M-G) about same.

Keith's (Mid-States) (1,542; 55-75) — "Desert Fox" (20th). Fast \$10,500. Last week, "Golden Horde" (U); \$7,500.

Lyrie (RKO) (1,500; 55-75) — "Painting Clouds Sunshine" (WB) (m.o.). So-so \$4,500. Last week, "Wagon Wheels" (Indie) and "Desert Gold" (Indie) (reissues) split with "Under Age" (Col) and "With Sunshine" (Col) (reissues); \$4,600.

Palace (RKO) (2,600; 55-75) — "Mr. Imperium" (M-G). Dull \$9,000. Last week, "Painting Clouds" (WB); \$10,000.

'Fox' Slick \$22,500 In Hub; 'Sun' Hot \$23,000, 'Legal' No Bargain 14G

Boston, Oct. 23. Only three newcomers here this stanza with two stirring up real activity. "Place in Sun" at Met looks hotly while "Desert Fox" at Paramount and Fenway looms socko. "Let's Make It Legal" at Memorial is not much more than average. "Texas Carnival" in second week at State and Orpheum is doing well. "The River" in fourth week at Beacon Hill is holding nicely.

Estimates for This Week
Astor (B&Q) (1,200; 50-85) — "Streetcar Named Desire" (WB). Opened today (Tues.). Last week, "People Will Talk" (20th); \$3,800 for four days of fifth week.

Beacon Hill (Beacon Hill, Inc.) (780; \$120-240) — "The River" (UA) (4th wk). Holding to nifty \$12,000 after \$13,000 for third.

Boston (RKO) (3,200; 40-85) — "Day Earth Stood Still" (20th) and "Jungle Manhunt" (Col) (2d wk). Down to \$12,000 after slick \$21,500 for first.

Fenway (NET) (1,373; 40-85) — "Desert Fox" (20th) and "Disc Jockey" (Mop). Sturdy \$6,500. Last week, "Rhubarb" (Par) and "Cage of Gold" (Indie), oke \$5,500.

Memorial (RKO) (3,000; 40-85) — "Let's Make It Legal" (20th) and "Longhorn" (Mono). Opening day hyped by stars' personals but fell off later. Mild \$14,000. Last week, "Love Nest" (20th) and "Sky High" (Lip); \$11,000.

Metropolitan (NET) (4,367; 40-85) — "Place in Sun" (Par) and "Triple Cross" (Mono). Strong \$23,000. Last week, "Meet After Show" (20th) and "Basketball Fix" (Indie); \$16,500.

Orpheum (Loew) (3,500; 40-85) — "Texas Carnival" (M-G) and "Red Badge of Courage" (M-G) (2d wk). Fine \$12,000 after \$22,000 for opener.

Paramount (NET) (1,700; 40-85) — "Desert Fox" (20th) and "Disc Jockey" (Mono). Sock \$16,000. Last week, "Rhubarb" (Par) and "Cage of Gold" (Indie); \$14,000.

State (Loew) (3,500; 40-85) — "Texas Carnival" (M-G) and "Red Badge of Courage" (M-G) (2d wk). Down to \$7,000 after nice \$12,000 for first.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Run All Way" (UA) and "Oh, Susanna" (Rep). Solid \$8,000. Last week, "Golden Horde" (U) and "Bullfighter and the Lady" (Rep) (2d wk); \$8,500.

Guild (Parker) (400; \$120-240) — "Tales of Hoffmann" (Indie) (2d wk). (Continued on page 32)

'Sun' Solid \$15,000 In Port.; 'Carnival' Big 10G

Portland, Ore., Oct. 23. Biz continues strong here. "Place in Sun" looks good at Orpheum and Oriental. "Texas Carnival", solid at the United Artists, and "Tales of Hoffmann", record-breaking at Guild, shape best.

Estimates for This Week
Broadway (Parker) (1,890; 65-90) — "Run All Way" (UA) and "Oh, Susanna" (Rep). Solid \$8,000. Last week, "Golden Horde" (U) and "Bullfighter and the Lady" (Rep) (2d wk); \$8,500.

Guild (Parker) (400; \$120-240) — "Tales of Hoffmann" (Indie) (2d wk). (Continued on page 32)

Chi Climbs; 'Sun'-Patti Page Boff

\$52,000, 'Behave'-Vaude Lofty 40G,

'Crosswinds' Great 17G, 'Hero' 18G

Chicago, Oct. 23.

Arrival of top product, and pleasant weather are giving Loop operators lusty returns this session. The week's powerhouse is "Place in Sun" (Par) and Patti Page heading onstage. Sock \$52,000. Last week, "Jim Thorpe" (WB) and "Roaring 20's" revue on-stage (2d wk), \$23,000.

Grand (RKO) (1,200; 98)—"Day Earth Stood Still" (20th) and "Gasoline Alley" (Col) (2d wk), Strong \$15,000. Last week, \$19,000.

Oriental (Indie) (3,400; 98)—"Behave Yourself" (RKO) and vaude show. Good \$40,000. Last week, "Texas Carnival" (M-G) and all-vaude show (2d wk), \$31,000.

Roosevelt (B&K) (1,500; 55-98)—"Crosswinds" (Par) and "New Mexico" (UA). Boff \$17,000. Last week, "Magic Face" (Col) and "Criminal Lawyer" (Col) (2d wk), \$12,000.

Selwyn (Shubert) (1,000; 1125-2240)—"The River" (UA) (2d wk). Looks great \$12,000 after \$13,000 first stanza.

State-Lake (B&K) (2,700; 55-98)—"Saturday's Hero" (Col) and "The Strip" (M-G). Lusty \$18,000. Last week, "David and Bathsheba" (20th) (6th wk), \$17,000 with upped tariffs.

United Artists (B&K) (1,700; 55-98)—"Golden Horde" (U) and "Basketball Fix" (Indie) (2d wk). Okay \$11,000. Last week, fine \$15,000.

Woods (Essaness) (1,073; 98)—"Bright Victory" (U) (2d wk). Holding to good \$14,000. Last week, \$16,500.

World (Indie) (587; 80)—"God Needs Men" (Indie). Nice \$4,500. Last week, "Angelo" (Indie) (4th wk), \$3,900.

Ziegfeld (Lopert) (434; 98)—"No Highway in Sky" (20th) (2d wk). Bright \$5,200. Last week, \$5,800.

'Fox' Sturdy \$13,000 In

Oke Prov.; 'Angels' Mild

14G, 'Rhubarb' Fair 7½G

Providence, Oct. 23.

"Angels in Outfield" at Loew's State and "Desert Fox" at Majestic are leading the list in a fairly good week. A slight crimp was put in Sunday matinee biz by a gigantic Catholic Family Holy Hour at Narragansett Park. RKO Albee looks okay in second week with "Day Earth Stood Still."

Estimates for This Week
Albee (RKO) (2,200; 44-65)—"Day Earth Stood Still" (20th) and "Yellowfin" (Mono) (2d wk). Oke \$7,000. Last week, \$11,000.

Majestic (Pay) (2,200; 44-65)—"Desert Fox" (20th) and "Basketball Fix" (Indie). Sturdy \$13,000. Last week, "Painting Clouds Sunshine" (WB) and "Joe Palooka Triple Cross" (Mono), \$8,000.

Metropolitan (Snider) (3,100; 44-65)—"Rhubarb" (Par) and "First Legion" (UA). Fair \$7,500. Last week, "The Prowler" (UA) and "Queen for Day" (UA), \$5,500.

State (Loew) (3,200; 44-65)—"Angels in Outfield" (M-G) and "Red Badge of Courage" (M-G). Fair \$14,000 or close. Last week, "People Against O'Hara" (M-G) and "Assassin for Hire" (M-G), \$7,500 in 4 days.

Strand (Silverman) (2,200; 44-65)—"Submarine Command" (Par). Opened Monday (22). Last week, "Ma in Carpet" (Col) and "Jungle Manhunt" (Col), weak \$5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Fox' Fine \$28,000

Tops Mild Frisco

San Francisco, Oct. 23.

Another balmy weekend is bringing lower grosses here this round. The Fox is outstanding, doing fine with "Desert Fox," having racked up \$20,000 in first four days. "Painting Clouds With Sunshine" looks fair at Paramount. "American in Paris" shapes sock in second Warfield round while "Streetcar Named Desire" still is big in third frame at St. Francis. "You Never Can Tell" is okay at Orpheum.

Estimates for This Week
Golden Gate (RKO) (2,850; 60-85)—"Slaughter Trail" (RKO) and "Lilli Marlene" (Indie). Thin \$9,000. Last week, "Native Son" (Indie) and "Assassin for Hire" (Indie), \$10,500.

Fox (FWC) (4,651; 60-95)—"Desert Fox" (20th) and "Disc Jockey" (Mono). Fine \$28,000 or near. Last week, "People Will Talk" (20th) and "Tall Target" (M-G), \$18,500.

Warfield (Loew's) (2,656; \$110-150)—"American in Paris" (M-G) (4th wk). Husky \$18,000. Last week, \$21,000.

Paramount (Par) (2,646; 60-85)—"Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono). Fair \$14,000. Last week, "Warpath" (Par) and "Tomorrow Another Day" (WB), \$15,000.

St. Francis (Par) (1,400; \$120-150)—"Streetcar Named Desire" (WB) (3d wk). Big \$13,000. Last week, \$17,000.

Orpheum (No. Coast) (2,448; 55-85)—"Never Can Tell" (U) and "Jungle Manhunt" (Col). Okay \$13,000. Last week, "Saturday's Hero" (Col) and "Sunny Side Street" (Col), \$15,000.

United Artists (No. Coast) (1,207; 55-85)—"Five" (Col) and "Son Dr. Jekyll" (Col) (2d wk). Down to \$7,500. Last week, neat \$10,500.

Stage-door (A-R) (370; \$180-240)—"The River" (UA) (2d wk). Sock \$8,000. Last week, same.

Clay (Rosenberg) (400; 65-85)—"Tony Draws Horse" (Indie) (3d wk). Good \$2,800. Last week, \$3,000.

Larkin (Rosenberg) (400; 65-85)—"Tony Draws Horse" (Indie). Okay \$2,400. Last week, "Rigoletto" and "Il Trovatore" (Indie) (reissues) (2d wk), \$2,200.

Vogue (S. F. Theatres) (375; 85-110)—"Seven Days to Noon" (Indie) (6th wk). Nice \$4,200. Last week, \$4,500.

H. O.'s Hobble D. C. But

'A.&C.'-Murray-Clooney

Plus Bennett Big 28G

Washington, Oct. 23.

Predominance of holdovers bringing down the average of midtown b.o. current frame, with few newcomers doing little to help. Of latter, the Abbott & Costello starer, "Comin' Round Mountain," at Loew's Capitol is sole sock entry, thanks largely to lure of stage-show, with Jan Murray, Rosemary Clooney and Tony Bennett topping layout. "Place in Sun" is the biggest holdover, shaping almost as solid as initial session.

Estimates for This Week
Capitol (Loew's) (3,434; 44-90)—"Comin' Round Mountain" plus stage-show. Fancy \$28,000, with much credit going to live talent. Last week, "Little Egypt" (U) plus vaude, slow \$14,000.

Dupont (Lopert) (372; 50-85)—"Wooden Horse" (Indie) (2d wk). Firm \$4,000 after brisk \$4,500 last week. Holds.

Keith's (RKO) (1,939; 44-80)—(Continued on page 32)

'Fox' Wham 18G, Cleve;

'Darling'-Vaude Big 25G

Cleveland, Oct. 23.

Jane Powell's stagelife is boosting "Darling, How Could You" up to a smart gross at State. "The River" looks fine at Lower Mall in second round. But the real standout is Palace's "Desert Fox," at socko figure and set to hold "Come Fill the Cup" looks good at Allen.

Estimates for This Week
Allen (Warner) (3,000; 55-80)—"Come Fill the Cup" (WB). Good \$13,500. Last week, "Painting Clouds With Sunshine" (WB), moderate \$12,000.

Hipp (Sheffel-Burger) (3,700; 55-80)—"Katy Did It" (U) and "Cattle Drive" (U). Fair \$11,000. Last week, "Golden Horde" (U), nice \$14,000.

Lower Mall (Community) (585; \$140)—"The River" (UA) (2d wk). Fine \$6,500. Last week, \$6,000.

Ohio (Loew's) (1,244; 55-80)—"Lost Continent" (Lip) and "G. I. Jane" (Lip). Mild \$4,500. Last week, "Texas Carnival" (M-G) (m.o.), okay \$6,500.

Palace (RKO) (3,300; 55-80)—"Desert Fox" (20th). Big \$18,000 or near. Holds Last week, "Happy Go Lovely" (RKO), \$6,500.

State (Loew's) (3,450; 55-81)—"Darling, How Could You" (Par) plus Jane Powell's stage revue. Vaude section carrying all power, upping take to hearty \$25,000. Last week, "Rhubarb" (Par), \$11,000.

Stillman (Loew's) (3,700; 55-81)—"American in Paris" (M-G) (4th wk). Bright \$11,500 after taking \$14,000 last round. Stays another.

Tower (Sheffel-Burger) (500; 55-80)—"Day Earth Stood Still" (20th) (m.o.). Swell \$4,000. Last week, "Bright Victory" (U) (2d wk), \$3,500.

'Fox' Fancy 17G,

K.C.; 'Clouds' 10G

Kansas City, Oct. 23.

Steadier trend continues as strong pix are launched at most first-runs. "Desert Fox" in four Fox Midwest theatres is headed for a fancy session. Midland is getting okay money with "Texas Carnival" as is Missouri with "Painting Clouds With Sunshine." Vaude-film policy at the Tower is proving moderate in second week. "Place in Sun" looks hefty in second week at Paramount. American Royal Livestock and Horse Show brought visitors in town over the weekend, and this helped.

Estimates for This Week
Kimo (Dickinson) (504; \$120-2240)—"Tales of Hoffmann" (Indie) (5th wk). Continues near pace of previous week with \$2,200. Last week, big \$2,500.

Midland (Loew's) (3,500; 50-69)—"Texas Carnival" (M-G) and "The Strip" (M-G). Okay \$14,000 or over. Last week, "Across Wide Missouri" (M-G) and "Kind Lady" (M-G), in 9 days, fine \$18,000.

Missouri (RKO) (2,650; 50-75)—"Painting Clouds Sunshine" (WB) and "Jungle Manhunt" (Col). Topping average at \$10,000. Last week, "Tomorrow Another Day" (WB) and "Hurricane Island" (Col), slow \$7,500.

Paramount (Tri-States) (1,900; 50-69)—"Place in Sun" (Par) (2d wk). Bright \$9,000. Last week, fat \$13,000.

Tower (Fox Midwest) (2,100; 50-75)—"People Will Talk" (20th) (m.o.) and five-act vaude bill headed by Johnny O'Brien and Billy Hayes. Okay \$9,000. Last week, "You Never Can Tell" (U) with "Parisian Follies" onstage, launched new policy with \$11,000.

Uptown, Esquire, Fairway, Granada (Fox Midwest) (2,043; 820-700; 1,217; 50-75)—"Desert Fox" (20th). Fancy \$17,000 or close. Will move over to Tower. Last week, "People Will Talk" (20th), \$14,000.

'Fox' Denver, Leader,

\$21,000; 'Fabian' 15G

Denver, Oct. 23.

Topping city this week is "Desert Fox," fancy at Denver and Esquire. Will win a moveover. "Captain Fabian" looks okay for three theatres while "The Strip" shapes good at Orpheum.

Estimates for This Week
Aladdin (Fox) (1,400; 40-80)—"Captain Fabian" (Repi) and "Sea Hornet" (Repi). day-date with Tabor, Webber. Okay \$6,000. Last week, "Never Can Tell" (U) and "Daltons Ride Again" (Indie), \$5,000.

Broadway (Wolfberg) (1,500; 40-80)—"Rich, Young, Pretty" (M-G). (Continued on page 32)

B'way Sock; Palace Great \$47,500,

'Mob'-Laine-Paul & Ford Wow 110G,

'Fox' Terrif 54G, 'Angels' Good 31G

Combination of sturdy fare and favorable theatre weather is bringing generally sock trade to Broadway first-runs this session. The seven new bills launched during the week are virtually all above par, most of them being smash. Unusually strong Saturday-Sunday business is enabling several houses to hold near previous week's total.

Launching of two-day, straight vaude at the Palace is perhaps causing the most comment. Initial bill headed by Judy Garland, with \$4.80 top on weekends, is heading for a huge \$47,500, new-high for house on this policy sans extra shows. Initial stanza is bigger than even the most enthusiastic boosters for two-day vaude had anticipated.

"Desert Fox" looks to wind up with terrific \$54,000 at the Globe, which is very close to the house record. "The Mob" with Frankie Laine, Les Paul & Mary Ford, Boyd Raeburn band topping stage bill, is landing a mighty \$110,000 at the Paramount. Unusually strong stage-screen combo drew so well over the weekend that the Par flagship did six shows Saturday and five on Sunday. "Angels in Outfield" shapes nice with \$31,000 at the Capitol.

"Lavender Hill Mob" looks near-capacity \$14,000 in opening week at the Fine Arts while another arty spot, Trans-Lux 52d Street, is doing solid \$13,000 or better with "Red Badge of Courage." "Thunder on Hill" also new, is fair at Trans-Lux 60th Street.

Still outstanding money-getter, "American in Paris" with stage-show continues above the socko \$150,000 mark with around \$151,000 for third round at the Music Hall. "Texas Carnival" is holding near opening week's total with fine \$18,000 at the State.

"Streetcar Named Desire" shapes great \$43,000 in fifth stanza at the Warner. "Here Comes Groom" looks to best its fourth session's total with fancy \$17,000 for fifth week at Astor. "David and Bathsheba" still is strong at \$27,000 in 10th Rivoli frame.

Estimates for This Week
Astor (City Inv.) (1,200; 55-8150)—"Here Comes Groom" (Par) (5th wk). Holding around \$17,000 in week ending today. (Wed.) ahead of fourth round's fine \$16,500. Stays until "Quo Vadis" (M-G) comes in next month.

Rivoli (City Inv.) (589; \$120-2240)—"Tales of Hoffmann" (Indie) (30th wk). The 29th session ended last night (Tues.) held near recent gait with \$10,000 after big \$10,500 last week.

Capitol (Loew's) (4,820; 70-8150)—"Angels in Outfield" (M-G) (2d wk). Initial stanza ended last night (Tues.) did very well with \$31,000 but not in same strong stride as "Place in Sun" (Par). "Sun" wound up seventh week at solid \$34,000, with boost from previews of "Angels" on final day.

Criterion (Moss) (1,700; 50-8180)—"Mr. Imperium" (M-G) (2d wk-6 days). Down to \$7,000 or less after mild \$12,000 opening week. "Blue Veil" (RKO) opens Friday (26) after special preem tomorrow (Thurs.) night.

Fine Arts (Davies) (485; 90-8180)—"Lavender Hill Mob" (U) (2d wk). First session ended Monday (22) climbed to terrific \$14,000, virtually capacity at this new hand-box house.

Globe (Brandt) (1,500; 50-8120)—"Desert Fox" (20th) (2d wk). First week ended last night (Tues.) hit terrific \$54,000, near the house record. Got biggest weekday opening day in three years. Holds, natch! In ahead, "Journey Into Light" (20th) (2d wk), okay \$10,000 in final six days.

Mayfair (Brandt) (1,730; 50-8120)—"Day Earth Stood Still" (20th) (6th wk). Fifth frame ended Monday (22), slipped to \$14,500, but still good after \$19,500 for fourth week.

Palace (RKO) (1,700; \$120-5480)—Judy Garland and all-vaude show on two-day upped price policy (2d wk). First week ended Monday night (22), including Tuesday (16) night only with \$6 top, soared to terrific \$47,500, new all-time high here on this policy. Matinees were slightly off from capacity on Wednesday and Thursday, but since have been selling out same as nights. Big advance sale continues.

Paramount (Par) (3,664; 70-8180)—"The Mob" (Col) with Frankie Laine, Les Paul & Mary Ford, Boyd Raeburn orch. Jean Carroll onstage (2d wk). First week ended last night (Tues.) hit mighty \$110,

000, one of bigger weeks for house. In ahead, "Flying Leathernecks" (RKO) with Louis Prima orch. Tony Bennett topping stage bill (4th wk), big \$59,000.

Park Avenue (Reader) (583; 90-8150)—"Oliver Twist" (UA) (13th wk). The 12th round ended Sunday (21) still was solid at \$7,100 after \$7,400 for 11th week.

Paris (Indie) (568; \$120-8240)—"The River" (UA) (7th wk). Sixth stanza ended Sunday (21) continued socko at \$12,700 after \$13,100 for fifth week.

Radio City Music Hall Rockefellers (5,945; 80-8240)—"American in Paris" (M-G) with stage-show (3d wk). Held to great \$151,000 or better. Last week, giant \$167,500, over hopes. Stays on indef.

Rivoli (UAT-Par) (2,092; 90-82)—"David and Bathsheba" (20th) (11th wk). The 10th session ended last night (Tues.) continued strong at \$27,000 after \$31,500 for ninth round. Stays on.

Roxie (20th) (5,886; 80-8220)—"Annie of the Indies" (20th) with Riviera Revue headed by Jackie Miles, Will Mastin Trio, Sammy Davis, Jr. onstage. Opens today (Wed.). Last week, "Millionaire for Christy" (20th) plus Josephine Baker topping stage-show (3d wk-6 days), was down to \$64,000, good, after strong \$92,000 for second round.

State (Loew's) (3,450; 55-8150)—"Texas Carnival" (M-G) (2d wk). Holding nicely at \$18,000 after fine \$20,500 opening round, above expectancy.

Warner (WB) (2,756; 85-82)—"Streetcar Named Desire" (WB) (6th wk). Fifth round ended last night (Tues.) continued in great style at \$43,000 after \$56,000 for fourth frame.

Sutton (R&B) (561; 90-8150)—"The Medium" (Indie) (8th wk). Seventh week ending today (Wed.) looks okay \$4,700 after \$5,500 for sixth "Browning Version" (U) opens Oct. 29.

Trans-Lux 60th St. (T-L) (453; 90-8150)—"Thunder On Hill" (U) (2d wk). First week ended last night (Tues.) was fair \$6,000. In ahead "Mr. Peek-A-Boo" (Indie) (4th wk), \$2,500.

Trans-Lux 52d St. (T-L) (540; 90-8150)—"Red Badge of Courage" (M-G). Initial week ending today (Wed.) looks like solid \$13,000 or over. Holds. In ahead, "Kind Lady" (M-G) (10th wk-9days), \$3,700.

Victoria (City Inv.) (1,060; 55-8150)—"Whistle at Eaton Falls" (Col) (3d wk). Initial holdover round ended last night (Tues.) fell to \$6,000 or less after modest \$11,000 opener. Stays only 2 extra days in third round, with "10 Tall Men" (Col) due to open Friday (26).

'Fox' Bangup In

Pitt at \$11,500

Pittsburgh, Oct. 23.

"Desert Fox" looks like the best thing around this week. It's doing well enough at the Harris to rafe a holdover. Both "Here Comes the Groom" at Stanley and "Across Wide Missouri" at Penn are disappointing. "Day the Earth Stood Still" is holding up well in second stanza at Fulton and "A Streetcar Named Desire" is still fine in its fourth at Warner.

Estimates for This Week
Fulton (Shea) (1,700; 50-85)—"Day Earth Stood Still" (20th) (2d wk). Good \$6,500 on wind up after a round \$11,000 opening session.

Harris (Harris) (2,210; 50-85)—"Desert Fox" (20th). Best opening house has had in more than two years, aside from advanced-price pix. Rousing \$11,500 and enough to win it a holdover. Last week, "Revelere Rings Bell" (20th), \$7,000 in 8 days.

Penn (Loew's) (3,300; 50-85)—"Across Wide Missouri" (M-G). Even Clark Gable isn't sufficiently robust here to hold this one up; lucky to get a weak \$11,000. Last week, "Place in Sun" (Par) (2d wk), fine \$12,000.

Stanley (WB) (3,000; 50-85)—"Here Comes Groom" (Par). Looks like slow \$12,000 or less. Last week, "Painting Clouds Sunshine" (WB), about same.

Warner (WB) (2,000; 65-8125)—"Streetcar Named Desire" (WB) (4th wk). Holding up very well at \$10,000, and may stay again. Last week, great \$12,000.

Miniature Film Reviews and credits on all U.S. and British pictures reviewed in VARIETY during the third three months of 1951. Date rates that issue of VARIETY in which each review appeared. A similar Index to Film Reviews is published quarterly.

Casa Manana
(SONGS)

10 specialty acts and seven songs. Mild lowercase.

Monogram release of Lindalee Parson production. Features Virginia Welles and Robert Clarke. Directed by Jean Yarbrough. screenplay, Bill Raynor; camera, William Siskner, editor, Ace Herman. Previews July 8, '31. Running time, 74 MIN.

Larry	Robert Clarke
Linda	Virginia Welles
Horse	Robert Raynor
Pedro	Yarn, Herman

Honey Carol Brewster
 Maury Paul Mazur
 Marge Jean Ritchie
 Featuring: Rio Bros., Eddie Le Baron
 Arch. Spade Cooley, Yashira Jimenez, Zarco
 & D'Lores, Mercer Brothers, Armando &
 Lita, Betty & Beverly, Olga Perez, Davis &
 Johnson.

(Reviewed July 11, 1951)

Cattle Drive
(COLOR)

Good Joel McCrea western for family and juve trade. Okas

Universal release of Aaron Rosenberg production, "More Jews Must Live" (Don Starkwell, features Chill Wills, Leonid Kinsman, Bob Steele. Directed by Kurt Newmann. Written by Jack Nattelord and Lillian Hayward; camera Technicolor; Maury Gertman; editor, Danny R. Lander. Premiered July 9, 31. Running time, 77 mins. Dana Mathews, Jack MacGowan.

Walter Graham, Jr.	Dean Stockwell
Dallas	Chill Weller
Mr. Graham	Leslie Ames
Jim Currie	Henry Brandon
Cap	Howard Petrie
Caroleen	Rich Steele
Conductor O'Hara	Giff Harnett

(Reviewed July 18, 1951)

Chain of Circumstance

Minor, tearjerker programmer of a young couple in trouble. For low-price bookings.

Anthony Dillon Luther
Selman Myr
Charlie

Columbia release of Wallace MacDonald production. Features Richard Craven, Margaret Field, Martha Mitchell, Harry Kennedy, Helen Wallace, Connie Christ. Directed by Will Jason. Written by David Lang, made with the money

Tom Dawson	Richard Grayson
Dell Dawson	Margaret Field
Eve Carpenter	Marta Minnrich
Marvin	Harold J. Kennedy

Emily Greer	Helen Wallace
Mrs. Mullins	Connie Gilchrist
Dr. Gailen	Larry Dobbin
Fred Martindale	Sumner Gerbrell
Sid	James Griffith
Irbege	Oliver Blake
Fogel	Perry Hudson

Mark Robison. Screenplay: based on novel by Raymond Chandler.

Warner Bros. release of Henry Blanke production. Stars James Cagney, Phyllis Baxter; features Raymond Massey, James Gleason, Gig Young. Directed

Gordon Douglas; screenplay, Ivan Goff,
 Ben Roberts; from novel by Marian Warr;
 camera, Robert Burke; editor, Alan Crad-
 dock, Jr.; music, Ray Heindorf. Trade-
 shown Sept. 4, '31. Running time, 112
 mins.

Lea Marsh	James Cagney
Paula Copeland	Phyllis Thaxter
John Ives	Raymond Massey
Charley Dolan	James Gleason
Roy Copeland	Ray Young

Milton Murray
 Nolan Latta

me Barr	Sheldon Leonard
on Hawth	Douglas Spencer
n Bell	John Kellon
l Orman	William Bakewe
as Ashbourne, III	John Aliv

(Reviewed Sept. 26, 1931)

Corky of Gasoline Alley

Minor comedy for young market; good exploitation possible.

Drummond
(BRITISH)

Dr. Madelon Mitchel, Dick Wessel. Directed by Edward Bernds. Screenplay: Bernds; camera, Henry Freulich; editor, George Thomas; musical direction, Martin...

.....	Reviewed, Sept. 5, '91.
Running time, 88 MIN.	
.....	Scotty Beckett
.....	James Ladd
.....	Don Beddoe
.....	Gordon Jones
.....	Patti Brady
.....	Susan Harrow

Sammond Walter
a Smith Margaret

ry	Ralph Vetric
ry	John Demott
rtle	Charles William
le	Lester Matthew
nes	Jack Nic
Hammerichlag	Ludwig Steen

(Reviewed Sept. 12, 1951)
(Continued on page 22)

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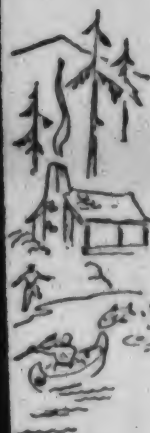


Van HEFLIN
Patricia NEAL
Gigi PERREAU

with Virginia FIELD



Week End with Father



John LUND
Jeff CHANDLER



The Fighting Story of the Great COCHISE!

The BATTLE AT
APACHE PASS

COLOR BY Technicolor

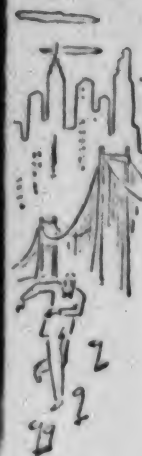


Frank SINATRA
Shelley WINTERS



Meet
DANNY
WILSON

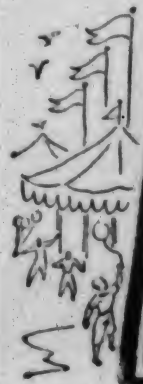
co-starring Alex NICOL with Raymond BURR



Ma and Pa
KETTLER
at the FAIR



Marjorie MAIN
Percy KILBRIDE





STEEL TOWN

COLOR BY **TECHNICOLOR**

Ann **SHERIDAN**
John **LUND**
Howard **DUFF**

SON OF ALI BABA

Tony **CURTIS**
Piper **LAURIE**

Victor JORY



There's **NOTHING LIKE MONEY**

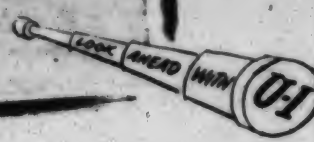
Irene **DUNNE**

FLAME OF ARABY

COLOR BY **Technicolor**

Maureen **O'HARA**
Jeff **CHANDLER**

with Lon **CHANAY**



James STEWART
Arthur KENNEDY

**BEND OF
THE RIVER**

COLOR BY *Technicolor*

co-starring Julia ADAMS · Rock HUDSON

Gregory PECK
Ann BLYTH

Rex Beach's **THE WORLD
IN HIS ARMS**

COLOR BY *Technicolor*

Anthony QUINN · John McINTYRE · Carl ESMOND · Andrea KING · Eugene LEONTOVICH

**GREAT
COMPANIONS**

COLOR BY
Technicolor

Dan DAILEY

Errol FLYNN
Maureen O'HARA

**AGAINST ALL
FLAGS**

COLOR BY
Technicolor

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The BIG MONEY pictures—are U-I pictures!

Inside Stuff—Pictures

Chinese film theatres apparently haven't entirely abandoned capitalist showmanship to whip up patronage. Press dispatches from Hong-kong last week pointed out that Theatre Canton's management had been reprimanded for using "Hollywood style advertising" to lure trade for a Russian-made film, "Road to Glory." Ad copy described the feature as "a hair-raising war picture." Party workers protested that the film's theme would have been better ballyed by use of such phrases as "guidance for modern women on the road to glory." Theatre subsequently made a public apology for its error in neglecting the film's "political significance."

Having completed their theatrical run, the "Movies and You" series of 12 industry shorts prepared by the Motion Picture Assn. of America is now available to any theatre or group of theatres for 16m exhibition and general promotion. Council of Motion Picture Organizations points out that great success has been had by simultaneous showings throughout an entire city, followed by presentation of the films themselves to the city, a local school or public library. The series of one-reel shorts can be obtained from the MPAA for \$100.

When Tyrone Power faced the cameras Monday in "Diplomatic Courier" on the 20th-Fox lot, it was his first thesping on American soil in 19 months. Actor completed "Rawhide" on the home lot early in March, 1950, and left for Manila to make "An American Guerrilla in the Philippines." His next work was on the London stage in "Mr. Roberts," followed by a 20th-Fox picture, "I'll Never Forget You," made in England.

"Like father, like son" is a quotation that applies to George Sherman's assistant directors on "Steel Town" at U.I. First assistant is Tommy Shaw, son of Frank Shaw, an assistant director for years. Second assistant is Marshall Green, son of director Al Green. Third assistant is George Marshall, Jr., whose dad is one of the town's top directors.

Kazan's 'Streetcar' Squawk

Continued from page 4

opened in Philadelphia when a picture with a "C" rating was shown there and, further, that the rating was an invitation for every local censor board in the country to snipe at a picture, to require cuts or to ban it altogether.

Legion, Kazan said he was told, didn't want to appear as censors, claiming all it does is give a rating once a picture is presented to it. Nevertheless, Kazan declared, "As nearly as I could gather, Warners were begging to be told what changes might be made in order to avoid the dreaded rating."

Catholic Layman Informed Him

On learning that the pic had been cut and received a "B" seal, Kazan said he flew to New York. There he was introduced to a prominent Catholic layman who informed him that he had suggested the cuts on Warners' invitation. "There had been no overt involvement of the Legion, which had then passed the cut version," Kazan explained.

"I could not help wondering," he added, "where this process left the moral responsibility of the makers of the picture, including the author and myself, or how the end result differed from direct censorship by the Legion."

"However that may be, I—and for that matter the public was presented with a finished fact. My picture had been cut to fit the specifications of a code which is not my code, is not the recognized code of the picture industry, and is not the code of the great majority of the audience."

As to the cuts themselves, Kazan said audiences viewing them would be "overwhelmed by a bewilderment which would leave them ever after suspicious of censorship." You would find the banned footage just about indistinguishable from the body of the picture, which you are allowed to see. You might even echo the producers' anxious and repeated and almost reasonable question: "What difference does it make?"

Difference, Kazan said, lies in "small but necessary bits that build mood or motivation as I needed them, and whose rough excision leaves small holes or unprepared climaxes that make my work appear cruder than it was."

There were 12 cuts, removing three or four minutes of film, Kazan said. "They range from a trivial cut of three words, '—on the mouth' following the words 'I would like to kiss you softly and sweetly' to a recutting of the wordless scene in which Stella, played by Kim Hunter, comes down the stairway to Stanley after a quarrel."

"This scene was carefully worked out in an alternation of close and medium shots, to show Stella's conflicting revulsion and attraction to her husband, and Miss Hunter played it beautifully. The censored version protects the audience from the close shots and substitutes a long shot of her descent. It also, by explicit instructions, omits a wonderful piece of music. It was explained to me that both the close

shots and the music made the girl's relation to her husband 'too carnal.'

"Another cut comes directly before Stanley attacks Blanche. It takes out his line, 'You know, you might not be bad to interfere with.' Apart from forcing a rather jerky transition, this removes the clear implication that only here, for the first time, does Stanley have any idea of harming the girl. This obviously changes the interpretation of the character, but how it serves the cause of morality is obscure to me, though I have given it much thought."

"The other cuts are of like nature. Certain of them were interpreted to me as stemming from the thought that if one character—Stella was the candidate—could be shown as 'good,' the film would be redeemed. Such a thought, of course, is directly opposed to Tennessee Williams' thought. All his characters are a mixture of the qualities we label 'good' and 'bad' and that is their humanity."

Declaring he recognizes Warners' right from a business standpoint to make the cuts and the pleasure of the Legion in bringing a picture—"especially an important picture"—into line with its code, Kazan concludes: "That leaves the public, the author and myself to be considered. Meanwhile the boxoffice is breaking records."

'Chuck' Deal

Continued from page 3

producers (and the trio) could start taking their cut.

RKO distribution arrangement is said to provide for payment of \$780,000 on behalf of Fidelity, and the latter has agreed to give 20th-Fox a 16% interest in the profits in return for taking the film away from the company with which it originally negotiated. RKO deal calls for a 30% return on U. S. Canadian and British gross, and 40% of the world gross until the producers' share amounts to \$950,000, after which RKO gets 50% of the gross in all world markets plus 33% of the profits.

Reps for Miss Dietrich, Kennedy and Lang particularly objected to the \$780,000 Fidelity payment. This, they claimed, includes among other things \$148,000 plus 6% interest to Elliot Hyman and Telinvest Corp. in payment for a second-money loan of \$100,000. This arrangement would give Telinvest a \$48,000 profit, plus 6% interest on the entire cash loan.

Blumenthal statement argued that the pending RKO deal contains no additional items of negative costs and added that the firm's books and accounts would be available to the deferees' attorneys at all times. Company further declared that "Fidelity, from the time of signing each of the deferees' contracts, has fully lived up to all terms, payments and conditions involved in them and fully intends to continue in the same way."

Briefs From the Lots

Hollywood, Oct. 23

Warners handed William Jacobs producer reins on its musical "Hobby Horses" . . . Ruth Roman will costar with Errol Flynn in Warners' "Mara Maru" directed by Gordon Douglas . . . Joel McCrea signed to star in "Rough Shoot," to be produced in England next spring by Sydney Box

Ann Marso signed a term player contract with 20th-Fox . . . U. bought "The Sword of Damascus," authored by John Rich, and turned it over to Leonard Goldstein for production . . . Sidney Pickler will produce "The Hot Heiress," starring Judy Canova, for Republic

Stanley Wilson drew a composer contract at Republic . . . First production by Scott R. Dunlap under his new setup with Allied Artists will be "Cow Country," to be filmed in New Mexico . . . Robert Gurney, indie producer, bought "Mad at the World," written by Harry Essex, to be shot as a semi-documentary dealing with the "wolf packs" of L. A. . . Richard Webb joined the "Mara Maru" cast at Warners . . . Sam Katzman will produce "A Yank in Indo-China," sequel to "A Yank in Korea," at Columbia . . . Samuel Goldwyn's "I Want You" selected by Red Book as the "movie of the month" for January

Sidney Franklin added "Made-moiselle" to "Equilibrium" and "Why Should I Cry" to complete his lineup for the episode picture, "Three Love Stories," at Metro

Natalie Bercrombie signed a term contract with Abner Greshler, starting with "40 Men" . . . Carolyn Jones, plays a party girl in "This Is Dynamite" at Paramount . . . Metro has enough film to make another picture after editing "Quo Vadis," which will run two hours and 32 minutes . . . Susan Hayward will star in "How High Is Up," to be produced by Charles Brackett at 20th-Fox . . . Julian Lesser closed a deal with Eros Films for joint production of "The Lost Hours," to be filmed in London

Janice Rule, recently dropped by Warners, signed a term contract with Metro, starting with "Sometimes I Love You" . . . Cesar Romero set with Nassour Productions for two pictures, first of which is "This Is Murder," to be filmed in England . . . Yvonne Peattie shifted from radio to screen as a siren in "Beware," produced independently by Andrew Stone . . . Larry Stewart drew a featured part in Edmund Granger's "The Korean Story" . . . Robert Arthur plays Bing Crosby's son in "Famous" at Paramount

Craig Hill joined the "I Don't Care Girl" cast at 20th-Fox . . . Richard Bare will direct three Joe McDoakes comedy shorts starring George O'Hanlon at Warners

K.C. Marquee Collapses In Storm; No One Hurt

Kansas City, Oct. 23

Freak accident during electrical storm late Sunday (21) caused the marquee of the Fox Midwest Tower Theatre to drop to the sidewalk. Lightning severed high-voltage cable, which fell across the steel supports of the marquee, weakening them.

Only fifty persons were in theatre near end of the day's business; no one injured. Debris was cleared before noon Monday and regular operations were uninterrupted. Damage is estimated at more than \$7,500, according to manager Barney Juffee.

Preps Vienna Pic

Kurt Hirsch, partnered in Arrowhead Productions with John Reinhardt and Peter Bernels, plans to Vienna tomorrow (Thurs.) via Paris and Berlin to make studio arrangements for the company's projected film, "The Girl from Astori."

His firm expects to use the Sievering studio, only film plant available in Allied-occupied Vienna. No one yet set for the cast.

IA's Bd. Meets Nov. 12

Next regular meeting of the general executive board of the International Alliance of Theatrical Stage Employees will be held at the I.A.'s N. Y. office Nov. 12.

IA prez Richard F. Walsh urged locals and members to submit matters requiring attention to the board in sufficient time to receive consideration.

Show Biz (Industry & Labor) Reps Asks Exemption From Wage Ceilings

Show biz representatives this week appealed to an advisory panel, appointed by the Salary Stabilization Board, for liberal interpretations that would permanently exempt talent and technicians from wage and salary ceilings. Three-day closed hearings started Mon. (22) in New York and are scheduled to wind up today (Wed.).

In presenting the film industry's case yesterday (Tues.) delegates from both unions and the studios made a united appeal that existing wage policies be retained without change. Hollywood currently is functioning under a "letter of interpretation" granted by the Wage Stabilization Board which in effect preserves normal business practices.

Industry reps included John Dales Jr., executive secretary of the Screen Actors Guild, William Berger, SAG general counsel, William Hinckley, attorney for the Assn. of Motion Picture Producers, Mabel Walker Willebrandt, attorney for the Screen Directors Guild and Gordon Stulberg, legalist for the Screen Writers Guild.

They made a general appeal and jointly stated that any stringent rules, if handed down by the SSB not only would fail to stabilize industry earnings but would cause deflationary hardships. Actors' income, it was pointed out, is subject to peaks and valleys for their employment fluctuates.

Industry spokesmen also stressed that the talent field includes many freelance people who move from job to job. They're "independent dealers" whose varied chores are different from their preceding assignments. For them, it was emphasized, a salary freeze is impossible.

But talent income, it was stated, tends to balance out over the year and the average in the postwar years has increased little, if at all. Moreover, industry reps testified, Hollywood's general economic situation has not been inflationary. Delegates from the studios and unions also cited specific instances within their respective endeavors to show that true controls have been exercised.

Tuesday's meet also saw reps from the variety and musicians' unions appear before the panel. Latter is a three-man group composed of chairman Roy F. Hendrickson, executive secretary of the National Federation of Grain Cooperatives; Philip F. Siff, an investment banker, and Neil F. Agnew, a former Paramount Pictures executive. They're to take testimony and later make recommendations to the SSB.

Broadcast Reps Heard
At the meeting Monday radio and television unions and industry spokesmen were largely in agreement. Referring to a stabilization letter which states that individual broadcasters can up salaries consistent with their own past practices, some union reps said that industrywide practices rather than individual company practices should be the guide. Thus, if an individual station suddenly finds a performer having a phenomenal draw, he should get the higher compensation even if the station hasn't had similar cases of quick success in the past. It was emphasized by Pete Prior, rep of American Federation of Radio Artists and Television Authority, that compensation for over-scale performers is based on their acceptance by the public.

Radio-Television Directors Guild charged that freezing of wages of AM and TV employees is discriminatory because no controls are exercised over broadcasting time rates. RTDG also objected to use of January 1950 as the base period for salary control.

RTDG topper Newman H. Burnett said that in January 1950 tele was in an "infant and still experimental stage" and production and direction talent "was compensated at a much lower rate than would be appropriate in a mature enterprise." He added, "Today directors are frozen to rates which were devised in a period when the industry was yielding no profit and could not afford to pay fair wages."

Burnett said that there are peculiarities in the industry which make it impossible to set standards

for comparison. He cited distinction between fees for sustaining and commercial shows, exclusivity clauses in some contracts and the "highly personal" contributions of directors.

Silverstone's Slant

The salaries of vaude and nitery performers are dependent upon too many factors to be put under wage controls, it was argued yesterday by Jonas T. Silverstone, attorney for the American Guild of Variety Artists, in the salary stabilization hearings held in New York yesterday (Tues.).

Silverstone claimed that publicity, management and degree of competition for a given act are among the factors that govern the salary a performer may receive for his work.

Silverstone further claimed that to clamp a wage freeze upon an industry which is for the most part devoid of price control would be unrealistic.

IA Wins 10% Hike From Pix Studios

Hollywood, Oct. 23

Two-year contract, effective Oct. 23, has been agreed upon by the International Alliance of Theatrical Stage Employees and the major film studios. Completion of negotiations was announced by Richard F. Walsh, IATSE chief, and Charles Boren, representing the producers.

Contract calls for a 10% wage hike, holiday pay for daily workers, establishment of a jointly administered health and welfare fund and an escalator clause based on the cost of living.

Meanwhile, four major demands, including one for a 10% wage increase, were laid before the Los Angeles circuit-operated theatres by Projectionists Local 150 IATSE. Other demands deal with vacations and working conditions.

Union negotiators are headed by George Schaefer, business agent, Joseph Tunhy, M. A. Anderson and Ben Wallerstein represent the theatre circuits.

Kramer Confabs With Salesmen Org on 'Rap' In 'Death of Salesman'

Both Columbia Pictures in New York and Stanley Kramer in Hollywood have expressed surprise at the blast from City College of N. Y. last week on Kramer's forthcoming "Death of a Salesman." The distrib and the producer both said they had not received any such letter of protest as a CCNY press release reported in VARIETY, stated had been sent them by J. S. Schiff, supervisor of the college's salesmanship unit in the School of Business.

In any case, producer has been confabbing with the prexy of National Sales Executives, Inc., an organization of top salesmen. It had expressed concern at Kramer's plan for pictorialization of the hit Broadway play, and the prez journeyed to Hollywood to huddle with Kramer and his associate, George Glass. They agreed to take under consideration the points he made.

National Sales Executives' squawk was similar to that of Schiff, as reported in the CCNY handout. Schiff said that Willy Loman, the salesman of the title, was not typical. He was said to be "a tawdry character who would have been a failure in any field . . . Blaming salesmanship for his demise . . . is a definite libel of a segment of the population."

Schiff was said to have threatened a campaign against the film. Professional Sales Club, Inc., of New York, filed a protest over the weekend with Kramer, endorsing Dr. Schiff's view. Wire, signed by prexy Kurt Reichold, stated:

"The entire membership of the Professional Sales Club, Inc., unanimously endorses the view of Dr. J. S. Schiff in regard to your film, 'Death Of a Salesman.' This is a slap in the face to the splendid work done by the millions of salesmen affiliated with our organization in their efforts to raise selling to a professional level."

London Gets 4 Likely Hits in Week; Musical 'Bed,' 'Zip' Look Best Bets

London, Oct. 18.

Jack de Leon presented a musical version of "And So to Bed," by J. B. Fagan, at the New Theatre, London, Oct. 17. Music and lyrics are by Vivian Ellis, while the show is directed by Wendy Toye, with orchestra conducted by Mantovani.

This is lively and colorful, with comedian Leslie Henson scoring as Pepsy, the famous diarist, and Betty Paul outstanding as his French wife. Jessie Royce Landis makes a romantic figure of a royal mistress, with Keith Michell an attractive personality as her kingly lover. Show was enthusiastically received, and looks like settling down as a winner.

With the production of "Figure of Fun," which premiered at the Aldwych last Tuesday (16) under H. M. Tennent's management, Andre Roussin, who also authored "The Little Hut," looks likely to have two hits in town. The comedy, which employs the plot within a plot technique, has John Mills starring as an actor whose misfortunes on the stage are repeated in his private life. Critical acclaim has been on the generous side, and should help in large measure to insure a profitable engagement.

"Zip Goes a Million," which opened at the Palace, Oct. 20, was enthusiastically received and looks like a winner. An Emile Littler production, this musical extravaganza based on "Brewster's Millions," was slickly presented with catchy music and excellent dancing. Lancashire comedian George Formby acclaimed in first straight role, with Barbara Perry and Warde Donovan instantaneous hits. Wallis Eaton and Sara Gregory are other principals. Charles Hickman directed, with book and lyrics by Eric Maschwitz and music by George Posford.

Orson Welles has made an inspiring job of "Othello." Apart from starring in the title role, he directed this Shakespearean drama, which opened at St. James' Theatre last Thursday (18) under Sir Laurence Olivier's management. Show, in for a limited season, looks set for SRO biz.

His interpretation of the classic role of the Moor is richly sensitive and must command attention. His was a personal triumph which overshadowed the remainder of the cast. Gudrun Ure, newcomer to the West End, shows considerable promise as Desdemona, and although inadequate in earlier scenes, rises to the potent dramatic climax. Peter Finch's Iago is forthright, but completely lacks subtlety. Maxine Audley registered a major hit as Emilia.

Larry Adler, Fernandez Score Hits in London

London, Oct. 23.

At the Adelphi last Wednesday (17), Jack Hylton presented Joaquin Perez Fernandez and his Danzas Latino-America in a program of national dances of Peru, Ecuador, Mexico and the Argentine. It was a lively and colorful display which should click for its limited season.

Larry Adler, giving an harmonica recital at the Wigmore Hall last Tuesday (16), selected a program of classical music, including pieces by Bach, Schumann, Rachmaninoff and Stravinsky.

Accompanied by Ivor Newton, soloist, received a strong ovation, being called back for extra numbers at the conclusion of program.

Scot Town's Juveniles Demand Film Theatre

Glasgow, Oct. 16.

Because the British Ministry of Works will not grant a license to rebuild the town's only cinema, destroyed by fire last April, hundreds of chanting children marched in protest through the streets of Bethel, Ayrshire, with two pipers at their head.

"We want a cinema," they shouted. The townspeople cheered. A black cross was erected in the shell of the burned-out theatre. Underneath is the inscription reads: "In living memory of our cinema, cremated on April 16. Gone but not forgotten."

Townspeople will send a deputation to Edinburgh to protest.

Rome's Colosseum Opens With Music of Verdi

Rome, Oct. 23.

For first time in nearly 2,000 years, the Colosseum returned to its original use as a theatre, when 5,000 Romans and tourists heard the music of Verdi sung by top names from the Rome Opera Co.

The arena was lighted by flickering torches. More than 18 miles of iron flooring had been laid for the crowd. Bleacher seats were erected where cheering Romans once sat as beasts and gladiators went to their death.

The Verdi Concert, with singers Myriam Pirazzini, Franca Sacchi, Carlo Bergonzi and Andre Mongelli, will be followed by concerts of music by Donizetti, Bellini and Rossini, as part of Roman October, a month of cultural celebration.

CEA Seeks Copyright Law Changes to Battle BBC on Bigscreen TV

London, Oct. 16.

In anticipation of the development of bigscreen TV, the Cinematograph Exhibitors Assn. is pressing for amendments of the copyright law to protect exhibitors against the British Broadcasting Corp. monopoly plans. A comprehensive memorandum on this and other aspects of theatrical copyright have been submitted by the association to the government panel now collating evidence for a revision of the existing act.

The CEA memorandum envisages a situation in which films will be transmitted from a central station, thus eliminating cost of processing, and also retransmission of BBC programs of particular news and sporting interest.

The exhibitors association feels that the BBC will threaten its retransmission if theatres agree to pay the fees asked by it but wants an arbitration tribunal established to fix payments in the event of a disagreement.

The projection of films from a central studio direct to theatres, the CEA contemplates, will be protected by some statutory arrangement. Therefore the association records its opposition to any claim by the BBC to be confirmed as the sole TV transmitter in the country. The association is also anxious to oppose any effort made to establish the BBC's right to copyright in any matter received by way of television.

The association, too, urges arbitration machinery to settle disputes between exhibitors and the Performing Rights Society, and for protection to the exhibitor for any infringement of copyright during the public exhibition of a film.

London Film Notes

London, Oct. 16.

New series of "Old Mother Riley" films, starring Lucan and McShane, old vaude team, is being started by George Minter, head of Renown Films, with first picture going into production late in October.

Anthony Havelock Allan is latest independent film producer bidding for picture rights to Philip King's West End stage hit, "On Monday Next." Hopes to get Alastair Sim to play the Henry Kendall role.

Author-director Herbert Marshall has completed film yarn, "The Stolen Masterpiece," and has obtained permission from Sir John Rothenstein, governor of the Tate Gallery, to have film shots taken of this famous London spot.

Eric Pommer, ace German film producer before the war, is back in film production. Has formed Bavaria Films, in Germany, with first pic to star English actor Marlon Goring and his wife Lucie Mannheim. Shooting starts this month in Munich.

David Tomlinson, currently one of the stars in "The Little Hut" at the Lyric Theatre, is to play the Jack Buchanan role in "Castles in the Air," the Alan Melville-Stanley French 1948 hit at the Adelphi Theatre. Top female roles will be played by Barbara Kelly and Margaret Ruthven. Shooting will be done at Elstree, with Henry Cass directing.

'Communist' No Brit. Sock

London, Oct. 23.

Although "I Was A Communist for the FBI" did hefty biz on its West End run at the Warner Theatre, trade on pre-release dates has been below expectations.

As a result, when it goes on general release here Nov. 5, via the Associated British Cinemas, it will be presented as a co-feature with "Canyon Pass" (entitled "Raton Pass" in U.S.) Trade show of "Canyon" was rushed in last week in order to comply with British requirements.

Would Continue Italo Pix Grants

Genoa, Oct. 16.

The Italian House of Representatives has approved a motion calling for a continuation of present legislation supporting the Italian film industry via subsidies and tax rebates. Motion was presented by representative Egidio Ariosto. Ariosto pointed out the present state of the film biz. The resolution also contemplates changes designed to curb the number of Italian documentaries and newsreels. It would curb mushroom growth of that sector of the industry caused by too-liberal tax rebates given the local short subject producers.

Ariosto pointed out that in 1950 the 263 newsreels and 354 documentaries eligible for tax rebates received a total of approximately \$4,000,000 from the government.

House measure also calls for more stringent controls on rebates to worthy feature films via raising the standards but without cutting rebate percentages. Bill further recommended wider legislation regarding film financing be adopted, enabling a freer interflow of funds between the pic industry and banks or agencies than heretofore has been possible.

Martine Carol Set For New Darene Costumer

Paris, Oct. 16.

Robert Darene has been trotting trying to get his screenplay "The Sun King," produced with producers giving it the thumbs down treatment. One said he would be interested if Martine Carol would play one of the famous mistresses. She has accepted the role and the production looks set.

Film will cover the 72 year reign of Louis XIV.

Aman Bros. Lose TV Pic When One Is Taken Ill

Paris, Oct. 23.

One of the Aman Bros., currently here at the Lido, was suddenly taken ill and had to be taken to the American Hospital for an operation. They were about to shoot a TV picture here for Hoche Productions in the same short as Les Mains Jolies. Producer substituted the Step Bros. for the short.

The Aman Bros. as well as Les Mains Jolies, were due to appear in U. S. under Lou Levy aegis.

Current London Shows

(Figures show weeks of run)

London, Oct. 23.
 "And So to Bed," New (1).
 "Ardele," Vaudeville (8).
 "Biggest Thief," Duchess (10).
 "Bliss for Boy," Majesty's (47).
 "Fancy Free," Pr. Wales (24).
 "Figure of Fun," Aldwych (11).
 "Folies Bergere," Hipp (33).
 "Gay's the Word," Saville (36).
 "Hollow," Ambassadors (21).
 "Intimate Relations," Str'nd (13).
 "Kiss Me, Kate," Coliseum (33).
 "Knight's Mad'n," Vic Pal (84).
 "Latin Quarter," Casino (33).
 "Little Hut," Lyric (55).
 "London Melody," Empress (21).
 "Love 4 Colonel," Wnd'm (23).
 "Lyric Revue," Globe (4).
 "Penny Plain," St. Mart. (17).
 "Pierrot in Family," W'm's (3).
 "Rainbow Square," Stoll (5).
 "Reluctant Heroes," With (68).
 "Seagulls Sorretto," Apollo (72).
 "Tambourine," Old Vic (4).
 "This Was Odd," Criterion (3).
 "To Dorothy a Son," Garrick (48).
 "Wagon Load Mink's," Sav. (2).
 "Waters of Moon," Hym't (47).
 "White Sheep Family," Pic. (2).
 "Wife's Lodger," Comedy (14).
 "Winter's Tale," Phoenix (17).
 "Zip Goes Million," Palace (1).
 OPENING THIS WEEK
 "All Year Round," Duke York.

14 Show Biz Reps Seek Office In Britain's Election; Big Exhib Group

London, Oct. 23.

Paris Barge 'Journey' Stopped by Gendarmes

Paris, Oct. 16.

The floating theatre barge which arrived from Belgium via inland waterways and now moored on the Seine near the House of Representatives, had its dress rehearsal interrupted by the police. After the first part of Thornton Wilder's "Happy Journey," the audience was ordered to leave. And all performers will have to wait until safety exits complying better with city regulations have been built.

Ida de Becker operates two barges, one a 225-seat theatre and the other as a floating hotel for the company of seven. The Belgian government is subsidizing the venture to the tune of \$4,000.

ACT Answers Rank's Criticism of Union By Rebuke of Prods.

London, Oct. 23.

An open letter has been sent to J. Arthur Rank by the Assn. of Cine Technicians following his criticism of the uncooperative attitude of that union in his annual statement to stockholders.

In the letter, which is signed by Bert Craik, chief organizer in the absence of George Elvin, who is away electioneering, ACT complains that the cooperation with the producers which they are seeking has been hampered by the British Films Producers Assn.'s refusal to cooperate.

The ACT suggests the producers could indicate their good faith by reaching agreement with the union on the proposed interim cost of living wage increase. A recent offer of 6c. an hour, as granted to the two other unions, was rejected by ACT. The BFPA is not prepared to raise the ante.

Claim by ACT that the BFPA was refusing to negotiate on its cost of living wage increase, is refuted by the Producers' director, general, Sir Henry L. French, who suggested to the union that the dispute be referred to arbitration. He told the technicians that their recent memorandum contained no indication that the application had been discussed and that the union had rejected the employers' offer.

In a statement issued last Friday (19), Sir Henry said ACT's claim for average wage increases of \$8.50 was regarded as extravagant, and the BFPA made an alternative offer which would have benefited a large proportion of ACT personnel.

U.S. Films Did \$822,000 In Guatemala Last Year

Washington, Oct. 23.

With two new film houses opened last summer, Guatemala now has 34 picture theatres showing 35m pic, reports the U. S. Department of Commerce. They have a total of 40,856 seats and an average weekly attendance of about 140,000. Gross receipts last year were \$1,704,500, of which nearly \$1,375,000 came from houses in Guatemala City.

Estimated receipts for Hollywood films came to \$822,000 with the U. S. distributors getting \$370,000 for their share of the business. American pictures have a long lead in this market. Of the 505 features reviewed by Guatemala censors last year, 361 were made in Hollywood. In second place was Mexico with 87 pictures while the 31 Argentine films took third.

'Hill,' 'Horatio' Army Bookings

Frankfurt, Oct. 16.

"Capt. Horatio Hornblower" (WB), "Convict Lake" (20th), "Peking Express" (Par) and "Thunder on Hill" (U) are the releases on the Army's theatre circuit in the European Command for the week starting Oct. 21.

Releases during the week starting Oct. 14 included "Warpath" (Par), "Jim Thorpe" (WB), "Millionaire for Christy" (20th) and "Mark of Renegade" (U).

Since the first announcement of the General Election was made last month there have been a number of changes in the showbiz personnel who are Parliamentary candidates. Final list published last week shows that at least 14 industry reps will be up for election Thursday (25). Dominating the industry list is the strong exhibitor contingent who seek membership in Parliament. Seven exhibitors are candidates. Trade union representation is sought by the main industry unions, and production interests are also represented.

Heading the exhibitor candidates is Dr. Eric Fletcher, who has previously represented the Islington constituency in Parliament. He is deputy director of the Associated British Picture Corp., and is seeking re-election on the Labor ticket. Other Labor candidates are Major J. Milner, with theatre interests in Leeds, who was Deputy Speaker in the last House of Commons; John Diamond, who was one of the Labor MPs in Manchester and a director of Capital and Provincial News Theatres; Norman J. Hulbert, running as a Conservative at Stockport, a seat which he has held for many years; and Dennis Walls, a prominent Manchester exhib. who is fighting the industrial area of Wigan as a Conservative.

Another exhibitor candidate supporting the Labor Party is J. D. Richards, son of south coast exhibitor, Randolph Richards, and who is general manager of the Richards Circuit. The lone Independent among the showmen is A. E. Pickard, who is being opposed by both Labor and Conservative parties in Glasgow.

Tom O'Brien Runs Again

Among the trade unionists, Tom O'Brien leads the field and is defending the seat he has held in Nottingham since 1945. George H. Elvin, general secretary of the Assn. of Cine Technicians, is running again for Parliament, and is contesting the Oxford constituency, now held by the Conservatives. Reg Groves, scripter, who is also editor of the ACT journal, Cine-Technician, is the Labor candidate at Saffron Walden, and John Curt-hoys, a documentary director and a prominent ACT member, is fighting on the Labor platform at Abingdon. Tom F. Cook, who was a junior Minister in the last government and a prominent member of the Electrical Trades Union, is defending his seat in Dundee.

Peter Baker, son of Reginald P. Baker, prexy of the British Film Producers Assn., won won the S. Norfolk seat for the Tories last year, is a candidate in the same place. A. Beverly Baxter, London Evening Standard chief drama critic, who has been Tory MP for Southgate (N. London) since before the war, is fighting to retain his seat.

Two industry candidates, whose names were on the preliminary list, have now withdrawn. Ivor Montagu, who was scheduled to fight in Ham-mersmith as a Communist, is not running. He is a member of ACT general council and was a former Gaumont-British and Ealing associate producer. Lady (Dorothy) Archibald, wife of the former J. Arthur Rank producer, who was originally planned to be a Labor candidate in Brentford, is not contesting that constituency.

With critical developments in foreign affairs having dominated the Election issues, attempts by the film industry to raise domestic problems with candidates have met with little response. More than ever, contenders for Parliamentary honors appear to be cagey when requested to give assurances on comparatively minor trade issues.

Special election night service is being provided free to patrons by the Odeon and Gaumont circuits, controlled by the J. Arthur Rank Organization. They will remain open after the end of the last night program and flash results on the screen as they come in.

The two circuits, as well as a number of independent houses, adopted a similar policy in the 1950 election. Associated British Cinemas have decided not to stay open after the final night's program.

Allies Ignore German Yen for UFA By Ordering Sale of Vital Subsid

By GEORGE F. GAAL

Bonn, Oct. 16.

The Allied High Commission, regarding the growing German opposition towards its program to break up UFA, former Nazi state-owned film monopoly, announced that another important UFA property is now for sale to the highest bidder. Put on the block is AFIFA, a UFA subsidiary, with studios in Wiesbaden and West Berlin.

The Allied announcement is the third action of this kind within two months. It demonstrates the Allies' determination to go ahead with their trust-busting program pending adoption by the Bundestag (lower house of Bonn parliament) and the Bundesrat (upper house) of a German law aimed to decartelize UFA. While the government promised parliament the presentation of such a draft law soon, it is an open secret that most of the Bundestag is opposed to the UFA breakup.

The government draft has the Allies' technical support, and, despite the Bundestag's stand, it is believed the law will be passed. The problem is whether the Germans will actually try to sell the property. Some Allied circles doubt this, hence the present auction move. The UFA breakup is presently embodied in Allied High Commission Law No. 32, which rules the property must be sold by Jan. 1, 1952.

AFIFA plant, one studio plus one copying studio each in Wiesbaden and Berlin, comprise 20% of the country's feature film production capacity. They are valued at \$833,000. For the present, however, bids are accepted only for the Wiesbaden studios, with UFA's Berlin property planned to be sold in one block. This property, including the AFIFA studios and Mars Film, a dubbing outfit in the British sector offered for sale in August, is worth some \$1,904,000. It also includes other synchronization studios, UFA's film equipment distribution company and the Marmorhaus, a big first-run.

One bid was reported made for Mars Film. In another development, West Berlin and Western German producers banded together into an organization aimed to secure financial backing for purchasing UFA's Berlin properties. The move has the backing of the Berlin Senate and Berlin banks.

Talks Started on Munich Deal
At the same time it was reported that exploratory talks are going on between the Allies and German financial interests for the sale of Bavaria Filmkunst, UFA's giant studios near Munich, regarded as the gist of the entire liquidation program. Bavaria Filmkunst, valued at \$2,856,000, comprises more than 50% of western Germany's feature film production capacity. The Allies are hopeful they will be able to sell it.

German government circles, opposing the Allied moves, claim there is at present not sufficient capital available for such purchases, and charged the Allies want to "squander" UFA property. Another serious German move to block the auctions came when a member of the Bundestag's press, radio and film committee in effect threatened potential buyers, saying that purchase of UFA property might make them subject to restitution to the Bonn government, once the Germans are running the UFA decartelization program.

Other UFA property still to be auctioned includes some 40 first-run theatre film rights, music publishing houses and other facilities.

Sabu-De Sica-Pic Started

Rome, Oct. 23.

"Good Morning, Elephant," with Vittorio De Sica, and Sabu in the leading roles, teed off last week at Cine Citta Studios, just outside Rome, with director Gianni Franciotti at the helm.

De Sica, attracted attention for his direction of "Bicycle Thief" and "Shoe Shine" has turned actor for this one as well as co-producer with Giovanni Rizzoli, rich Italian publisher and cinema angel. Sabu played in from England, where he has been making personal, to assume a leading role in the elephant story. Producers De Sica and Rizzoli sent to India for the elephant, who will play a vital role in the film.

Brit. Animal Societies

Squawk Vs. 'Bullfighter'

London, Oct. 16

Protests against the screening in Britain of Republic's "Bullfighter and Lady" have been made by the Royal Society for the Prevention of Cruelty to Animals, the International League for the Protection of Horses, the National Council for Animals Welfare and the Pit Ponies Protection Society.

D. Jeffrey Williams, secretary of the last named society, in a letter to a paper here, said it was quite unsatisfactory that censorship of such films should be a matter that may be influenced by the trade interests concerned to such a large degree.

Pix Better Legit B.O. in Argentina

Buenos Aires, Oct. 16.

Dropping of the policy of moving the films out as quickly as possible resulted in "The Heiress" being held over four weeks by the Central Cinematografica at the Gran Rex instead of the two weeks set by that circuit as the maximum holdover. Four weeks' gross for the film amounted to \$53,130 before the picture was switched to the second-run Gaumont and Grand Palace where it continued strongly.

RKO has finally lined up a third chain of first and second-run theatres through which United Artists will also release. This transfers the Libertador, Trocadero, Astor, Los Angeles, Capitol and the 300-seat Radar to first-runs.

Film theatre grosses are still outstripping legit grosses, and it is clear that the draw of U. S. pix has attracted larger crowds to film houses than previously. Outstanding films were "The Heiress" (Par), "Snake Pit" (20th), "Enchantment" (RKO), "Great Sinner" (M-G), "Neptune's Daughter" (M-G), "Jolson Sings Again" (Col), "The Men" (UA), "Young Man With Horn" (WB) and "Flamingo Road" (WB).

Top record-breaker is "Red Shoes" (UA), now in its 11th week at the Premier and Ideal day-date, with a total gross of nearly \$150,000. "Snake Pit" broke the house record for the Ambassador, with \$12,411 the first week, and has continued smash for four weeks. The Venice Festival and Punta del Este award Italian film "Domani e Troppo Tardi" (Italsud) is holding four weeks at the Broadway and Luxor theatres day-date.

Paramount released "Sorrowful Jones" at the Gran Palace and Gaumont theatres last week. Columbia released "Callant Blade" and Metro "Barkleys of Broadway" and "Outriders" the same week. This week U. S. releases were limited to RKO's "Melody Time," and "Jackie Robinson Story" (UA). Argentine-made pix are now showing in most first-runs.

20% Boost in Taxes

On Cinema Admissions Threat to Italo Biz

Genoa, Oct. 16.

A threatened 20% rise in the government tax on film theatre admissions has alarmed the Italian film industry, which until recently had been asking and hoping for a drop in the present stiff tax rate. The proposed hike would raise the fiscal slice to an unprecedented 21% minimum with 63% maximum rate.

The admission tax has risen steadily since 1945, when it was fixed at 10-20%, with the top tax moving to 50% for high-priced admissions in a 1948 decree.

Latest readjustment was made last April, and the current government proposal has caught the industry by surprise. Both the Italian exhibitor and producers associations are planning counter-moves in an effort to stall the tax measure, with exhibitors thinking of closing all picture houses one day a week in protest against the bill.

Test Mexican Color TV

Mexico City, Oct. 16.

Mexican-made color TV is an accomplished fact with the successful telecasting in private here of a full program. It used a transmitter, cameras and receivers manufactured in this country exclusively by Mexicans at the University of Mexico. Guillermo Gonzalez Camarena, owner-operator of XEGC, Mexico's third TV station, is inventor and patentee of equipment used.

Program's reception was so good that commercialization of these filters is coming up, according to Gonzalez Camarena.

Withdrawal of 2 Rank Circuits Places Major Strain on CEA Finances

London, Oct. 23.

Withdrawal of the two J. Arthur Rank circuits from membership of Cinematograph Exhibitors Assn. will mean a financial loss to that organization of \$25,000 and \$30,000 a year. The decision is a major strain on the finances of CEA, which has been bearing the brunt of recent campaigns against the admission tax.

Any suggestion, however, that by his withdrawal Rank could force a change in CEA leadership and thus virtually dominate the association, is being strongly contested by independents. Many of them have indicated that they would rather meet the deficit themselves than see CEA dominated by the reps of one major group.

When news of the withdrawal first broke, there were reports that Walter R. Fuller, the CEA general secretary, might be forced to resign in the interests of exhibitor unity. That now appears most unlikely, and independents who have been critical of Fuller's policy are now rallying behind him.

Speaking at a Circuit's Management Assn. convention at Harrogate last week, John Davis, managing director of the two Rank circuits, said he believed that with statesmanship and vision, the rift could be solved. He expressed a desire to work with the CEA, and was sorry that the present situation had arisen. Harry P. E. Mears, CEA proxy, said he had always fought for unity in the industry and hoped the new development was only a temporary one.

U.S. Asked to '52 Cannes Festival; Tighter Rules

Paris, Oct. 23.

French Minister of Foreign Affairs has invited the U. S. to participate in the Cannes Fifth International Film Festival April 23 to May 10, 1952. This fete already has sent out its regulations for entries. Its avowed goal is to encourage and develop film art in all forms, and to create and maintain cooperation between pix producers of all countries.

Countries accepting the invitation can submit either features or shorts. The pictures must have been produced during the preceding year, not have been shown commercially outside the place of origin, and must not have been entered in any other film competition. Number of entries allowed are fixed by total production of each country. Those turning out less than 40 films per year have the right to send one feature and one short; if producing over 40, three features and shorts can be entered. The festival committee has the right to admit a supplementary picture if demanded. The committee can refuse any film considered hurtful to the dignity of another participant.

'Madam' for Stockholm

Stockholm, Oct. 16.

Announced here that "Call Me Madam" is due to open here at the Circus Theatre. American operettas have grown in popularity here during the last years because of "Annie Get Your Gun" and "Kiss Me, Kate" clicks. John Lindgren, manager of the open-air entertainment field here, would produce "Madam."

Zarah Leander is being set for the femme lead. It will be Mrs. Leander's first permanent contract here in her native land since the end of the war. She started here, but in 1936 went to Vienna and later did film work for UFA in Berlin.

'Desert Fox,' Aided by Controversy In Press, Mighty \$15,500, London; 'Venus' Nice 9G, 'American' 16G, 7th

London, Oct. 16.

Com'l Radio Starting To Move in So. Africa

Capetown, Oct. 16.

Springbok Radio has proved a success here, with the number of sponsors on the increase. The director general of the South African Broadcasting Co. has authorized the start for programs at 7 a. m. on Sundays, thus giving listeners a total of 124 hours weekly.

Another station goes into operation this month for the Western Cape Area, thus making the Springbok Radio available to almost all listeners in South Africa.

During August, the Lorenzo Marques "Take Another Guess" pool had nearly 8,000 entries. This station continues with many novel shows, their Christmas lottery for motor cars bringing in thousands of entries from all over Africa.

2d RFE Station On Air at Munich

Munich, Oct. 16.

The second new radio station of Radio Free Europe (RFE) went on the air here recently, broadcasting anti-Communist propaganda to Hungary, exactly 102 years after the crushing of Hungary's war of independence by the Austrian Empire and Russia. The station was dedicated by Frederic R. Dolbear, vice-president of the National Committee for a Free Europe, Inc., and was formally taken over by Gyula Dessewffy, formerly a prominent Budapest editor, who heads the Hungarian desk.

The 50-kilowatt short wave station is the second enlargement of RFE since it first went on the air from N. Y. in 1950. A powerful, 135-kilowatt Czech station was inaugurated last May 1. New enlargements are also being planned for the 7½-kilowatt transmitters near Mannheim, broadcasting to Poland, Romania and Bulgaria.

The Hungarian RFE station is on the air 12 hours a day, with interruptions, between 5 a. m. and midnight. The significance of these broadcasting stations lies in the fact that unlike the Voice of America, they are not bound by diplomatic protocol. Being a private organization, no quarter is given in the cold war of the air waves with Soviet radio propaganda beamed at western Europe from Russia and its satellites.

Unlike VOA, which can not employ noncitizens, the 80-odd staffers of the Hungarian desk and the 200-person staff of the Czech station, are mostly Hungarians and Czechs, who not only speak to their compatriots under Communist yoke in their own language, but have greater knowledge of the weak spots of satellite Communism. These staffs, and guest speakers, include top journalists, writers, actors, etc. who fled since the Comies took over, hence their popularity with behind the Iron Curtain listeners is even greater.

The Czech station is now being heard all over Czechoslovakia despite the Prague regime's attempts to jam their broadcasts. Its vigorous programs have produced an increase in escapes to western Germany, such as the "Freedom Train" case last September, when a rail road engineer highballed an entire train across the border.

Old Vic's 'Othello' In, Opposition to Welles

London, Oct. 23.

There will be two "Othello's" playing concurrently here when the Old Vic production opens Oct. 31. Orson Welles' version opened at the St. James' last Thursday (18). Both are in for limited season.

The Old Vic production, directed by Michael Langham, is slated for four-and-a-half weeks, and follows its five-week run in Berlin. Douglas Campbell plays title role, with Irene Worth as Desdemona.

The controversial press reaction to "Rommel—Desert Fox," which premiered last week at the Odeon, Leicester Square, gave the theatre one of its biggest weekend grosses this year. With a take of around \$10,000 in four days, it looks to hit powerful \$15,500 in initial week at this 2,200-seat house. Film is limited to three-week run because of booking schedule.

Another fine newcomer was British-made "Appointment with Venus," which looks like doing a surprisingly nice \$9,000 in its opening Gaumont round. "Dallas," which opened at the Warner Theatre on Saturday, raked in \$3,500 on first two days.

Best holdovers are "Cyrano," with strong \$8,000 in its second Carlton round, and "An American in Paris" with \$16,000 for its seventh week at the Empire.

Estimates for Last Week

Carlton (Par) (1,128 70-\$1 70) — "Cyrano" (UA) (2d wk). Finished this round with strong \$8,000. Stays two more weeks with "Lady Godiva Rides Again" (RL) following.

Empire (M-G) (3,099 55-\$1 70) — "American in Paris" (M-G) (7th wk) and stage show. Nice \$16,000. Holds for eighth week with "People Against O'Hara" (M-G) opening Oct. 21.

Gaumont (CMA) (1,500 50-\$1 70) — "Appointment with Venus" (GFD). Doing better than expected at about \$9,000. Continues another week with "High Treason" (GFD) following.

Leicester Square Theatre (CMA) (1,753 50-\$1 70) — "Flying Leathernecks" (RKO) (3d wk). Nearly \$4,000 for third weekend after finishing second round at \$6,500. "Convict Lake" (20th) opens Oct. 18.

London Pavilion (UA) (1,217 50-\$1 70) — "Pickup" (Col) and "Son of Dr. Jekyll" (Col). Opening stanza steady \$7,000 after pleasing \$3,600 on initial weekend.

Odeon, Leicester Square (CMA) (2,200 50-\$1 70) — "Rommel—Desert Fox" (20th). Easily biggest newcomer of week with police called in to control crowds. Powerful \$15,500 after hefty \$10,000 in first four days. Stays another fortnight.

Odeon, Marble Arch (CMA) (2,200 50-\$1 70) — "Lady Pays Off" (GFD) and "Mark of Renegade" (GFD). Modest \$5,300. Stays on. Plaza (Par) (1,902 70-\$1 70) — "Submarine Command" (Par). Steady \$7,000. Stays one more week with "Detective Story" (Par) opening Oct. 19.

Warner (WB) (1,735 50-\$1 70) — "Dallas" (WB). Oke \$3,500 on first two days. May stay three weeks.

Hope Filmed Versions Of British TV Plays Can Be Cleared for U.S.

London, Oct. 16.

Kinescoped version of British TV plays may be made available to networks in America and other countries. Project is now being discussed by the British Broadcasting Corp. with various parties involved, notably British Actors Equity and the Musicians' Union.

Tentative feelers have already been made to the BBC by American networks and if the current negotiations with the unions develop hopefully an arrangement may be concluded by the end of '51.

As British TV is non-commercial, plays are not restricted in length. However, it is recognized that if a deal is made with commercial outlets, it may be necessary to trim productions to 55 to 57 minutes, thus providing adequate plugging time in a 60-minute program.

WB's Latin-Am. Sales Meet

Warner's Latin American sales exers will hold their annual meet in Buenos Aires the week beginning Nov. 18, foreign chief Wolfe Cohen disclosed in N. Y. last week. Karl MacDonald, vicepres of Warner Bros. International, will accompany Cohen to the conclave.

For the Next 6 Months A Major Paramount Movie Cover Itself with Boxoffice

KIRK
DOUGLAS
ELEANOR
PARKER
WILLIAM
BENDIX
in
WILLIAM
WYLER'S
PRODUCTION OF
SIDNEY KINGSLEY'S

October

**WORLD PREMIERE,
FOX-WILSHIRE,
LOS ANGELES—
TODAY**

"A Goldmine!" —Boxoffice

November

**KEY OPENINGS WILL
INCLUDE EXTENDED
BROADWAY ENGAGEMENT,
NEW YORK CITY**

"Sure-Fire!" —Variety

January

**IT WILL BE HIGH
IN ANNUAL HONORS
AND ON THE
10-BEST LISTS**

"Potent Boxoffice!"—Showmen's T.R.

February

**NATION'S EXHIBITORS
WILL CASH IN
ON FAME OF AN
ALL-TIME GREAT FILM**

"Loaded With Mass Appeal!"
—Hollywood Reporter

Detective Story

FROM THE SMASH STAGE SUCCESS!

also starring
**CATHY
O'DONNELL**

Produced and Directed by **WILLIAM WYLER** • Screenplay by
and **ROBERT WYLER** • Based on the play by **SIDNEY KINGSLEY**

ths, Watch oney-maker ffice Glory!

December

**HUNDREDS OF DATES
WILL BE ADDED
TO THE BOXOFFICE
EVIDENCE**

"A Winner!".....—M. P. Herald

March

**LOOK FOR IT
IN THE HEADLINES
AGAIN DURING
"OSCAR" MONTH**

"Big Pay-Off!".....—Daily Variety

ory

PHILIP YORDAN
KINGSLEY

IT'S MOVETIME, U.S.A.

PRAISE-WINNING PRIZE-WORTHY PERFORMANCES

unmatched by any picture
since Wyler made "The Best
Years of Our Lives".....



MARY McLEOD... The beautiful wife
who met more women than men.



MELVYN DOUGLAS... My class
is. Ours is. Yours is. Ours is. Ours is.



L.T. HOUDAN... who won (ed
the truth... no matter who it hurt.



THE NEW YORKER... "The New Yorker"
... but you're not the New Yorker.



DETECTIVE JIM MALONE... A con-
science to spare... a conscience and his heart.



DETECTIVE BRODY... Brody
but he knows when to give a guy a break.



SUSAN... Susan... and nothing to say
any more for her performance.



THE MILLER... A four time loser
How he had a gun and nothing more to lose.



FIRST OFFENDER... a one kid who
takes a wrong turn for a wrong get.

Church, State 'Miracle' Issue

Continued from page 4

the court would not reverse the decision rendered in *Pathe Exchange v. Cobb*, which upheld the constitutionality of film censorship. London and John C. Farber, who argued for Burstyn before the Appellate Division in March, indicated that an adverse decision by the Court of Appeals would result in the case being carried to the U. S. Supreme Court. They thought it presented different facts of the question than had been exposed before.

Last week's prevailing opinion, written by Associate Judge Charles W. Froessel and approved by Chief Judge John T. Loughran, Judge Edmund H. Lewis and Judge Albert Conway held against Burstyn on the five points raised by London. These were that: (1) the Regents had no power to review the action of the motion picture division, or to revoke the license; (2) the word "sacrilegious" lacks a sufficiently definite standard for action; (3) the Regents exceeded their power; (4) the statute (Education Law) is unconstitutional, in that denial or revocation of a license on account of sacrilege interferes with religious liberty and breaks through the wall between church and state; (5) the statute is constitutional in whole, as a prior restraint on the right of free speech guaranteed by the first and 14th amendments of the Constitution.

Dispose of 1st Point

The prevailants disposed of the first point with the comment: "If petitioner's interpretation of the Education Law were to be adopted, no review either of an administrative or supervisory nature, or through the civil or criminal courts of the action of a subordinate granting a license in the first instance, is provided by the Legislature. Thus the most indecent, obscene, immoral, sacrilegious or depraved presentation might be made through the medium of motion picture film, provided only there was some slip, inadvertence or mistake on the part of the reviewer, leaving his superiors, the courts and the public generally powerless to correct the situation. Such intention on the part of the Legislature would seem to be so utterly unreasonable and out of harmony with basic public policy in these matters as to be unthinkable."

Judge Froessel's opinion stated that a clear definition of "sacrilegious" is furnished by the dictionary, that "the courts have had no problem either with the word 'sacrilegious' or its synonym, 'profane'." Indeed, Congress itself has found in "profane" a useful standard for both administrative and criminal sanctions against those uttering profane language or meaning by means of radio.

The Board of Regents, the opinion ruled, did not "act arbitrarily or capriciously," the test of revocation turning on whether "the determination made was one that no reasonable mind could reach." Judge Froessel wrote: "Christ is the heart and core of the Christian faith. Two personalities most closely related to Him in life were His mother, Mary, and Joseph. They are deeply revered by all Christians. Countless millions over the centuries have regarded their relationship as sacred, and so do millions living today. 'The Miracle' not only encroaches upon this sacred relationship and the Biblical presentation thereof in respect to the birth of Christ, but utterly destroys it, associating it, as the Regents found, 'with drunkenness, seduction, mockery and lewdness,' and, in the language of the script itself, 'with passionate attachment, sexual passion and gratification, as a way of love.'"

Prevailing Opinion

The prevailing opinion detailed the plot of the picture: seduction of an Italian shepherdess by a stranger she believes to be St. Joseph and her giving birth to a child she believes was conceived by a miracle. Members of the court saw a private screening of "The Miracle" at the Madison Theatre in May.

Revocation of the license granted to Burstyn for "Ways of Love," of which "The Miracle" is a part, constituted no interference in religious matters by the State, the majority ruled. "There is here no

regulation of religion, nor restriction thereof or other interference with religious beliefs except insofar as the picture itself does so," they declared. "There is nothing more than a denial of the claimed right to hurl insults at the dearest and sincerest religious beliefs of others through the medium of a commercial entertainment spectacle. The offering of public gratuitous insult to recognized religious beliefs by means of commercial motion pictures is not only offensive to decency and morals, but constitutes in itself an infringement of the freedom of others to worship and believe what they choose."

The prevailing and dissenting opinions split sharply on the question of constitutionality of film censorship, as they did on the other four issues. The majority observed, "While it (petitioner) may not be heard in this respect, inasmuch as it has sought and obtained benefits under the statute, and even now seeks to retain the licenses granted, we shall dispose of this argument upon the merits." First, the contention urged "is made in the face of direct holdings to the contrary (Mutual Film Cases, RD-DR Corp. v. Smith; Pathe Exchange, Inc. v. Cobb)."

"The rationale of these decisions," continued the opinion, "is that motion pictures are primarily a form of entertainment, a spectacle or show, and not such vehicles of thought as to bring them within the press of the country. Essentially what petitioner would do is to predict the Supreme Court will overrule the Mutual cases and so disregard them here, as well as our own holdings in the Pathe case. But such was the position squarely taken in the RD-DR case, where the same arguments were presented as are here urged, and they were unequivocally rejected."

The majority denied that "technical developments have made a difference in the essential nature of motion pictures since the Mutual decisions." Such development, they said, "was foreseen in the Mutual cases, and was realized at the time of the RD-DR case, decided a year ago." The prevailing group opined that the "some comfort" the petitioner found in a statement in U. S. v. Paramount Pictures, Inc., to the effect that "moving pictures, like newspapers and radio, are included in the press," was misplaced.

"That was an antitrust case, freedom of the press was not involved, and the statement was pure dictum," the opinion pointed out. "Moreover, it may be observed that when certiorari was sought in the RD-DR case, it was denied by the same court; the only Justice voting to grant was the one who wrote that dictum."

Conversely, Judge Fuld held that the Mutual case is outmoded and no longer has authority. He explained: "Every consideration points to that conclusion. The Mutual case should be relegated to its place upon the history shelf. Rendered in the days when moving pictures were in their infancy, the decision was obviously a product of the view that motion pictures did not express or convey opinions or ideas..."

Kramer-Foreman

Continued from page 4

leaves through United Artists. He also had an interest in "Champion" and "Home of the Brave," which a previous Kramer company made for UA distribution.

Principal owners of the two new Kramer companies — Kramer, George Glass and Sam Katz — reportedly have acquired by yesterday's settlement the stock Foreman held. In addition, he had an employment contract with five years to go. Kramer had previously offered to pay him off completely on that, but he refused. It is undisclosed now whether such an arrangement was finally accepted or other terms were made, but payments are known to be spread over a period of years.

Attorney Sidney Cohen repped Foreman and Sam Zagon was counsel for Kramer in the settlement. Foreman, it is said, will "disclose his further plans within the week."

John Marlow Named In 525G Ill. Trust Suit

St. Louis, Oct. 23.

John Marlow, vet exhibitor of Herrin, Ill., and head of three exhibition and nine distributing corporations, was named defendant in a \$25,000 suit filed last week by the Egyptian Theatre Corp., also of Herrin, in Federal Court, East St. Louis, Ill.

The suit, filed under various antitrust acts, charges the defendant had refused to license pictures to the Egyptian's owner, between Herrin and Marion, Ill., without imposing various clearances in favor of the Marlow organization.

Skouras Suit

Continued from page 3

its action on the charge of unfair clearances over a period of many years.

N. Y. booking situation has been the subject of criticism among indie ops because the Loew's and RKO chains for the most part have first crack at product after its Broadway showcasing.

At one time the position of the two circuits was threatened by a lawsuit by Eagle Lion Classics, but this action was withdrawn when ELC was taken over by United Artists. Distrib contended Loew's and RKO had operated under an agreement by which pic output of the various major distrib was divided with indie film companies left out in the cold.

Century Theatres, N. Y., at one time indicated it was considering a suit centered on booking practices but never went through with it.

Would Stay Away From Courts

Some film attorneys said they expected full effort would be made to steer clear of the courts in the Skouras matter because of the distasteful publicity effects an open airing of the issues might have on the entire trade. It was reportedly in line with this that the circuit distributed copies of its complaint in advance of any court action.

The implication is the court fight could be expected, but only if moves for conciliation are unsuccessful. Skouras, via the early release of the complaint, left the way open for a peaceful disposition of the case among the parties themselves.

Film outfit reps said they were especially concerned with the timing. They pointed up that advocates of intra-trade harmony have made some progress over a recent period, and this could be impaired by an intra-trade hassle, which would figure to draw wide attention.

It's said one aspect of the Skouras complaint as it now stands which likely would be spotlighted is the absence of 20th from among the defendants. Film company's president is Spyros Skouras; brother of George Skouras. Latter heads the complainant N. Y. chain.

'Hero' Pickets

Continued from page 3

that none of the three had been identified with the Communies at the time the picture was produced. If they had been, he said, they would not have been permitted to work on the Columbia lot.

Knox, according to the studio, has stated that he has not been, is not now, nor does he intend ever to be a member of the Communist party.

Same spokesman said Laupell, author of the book on which the picture is based, has no present association with the studio and no interest in the film. Buchman, according to the studio, appeared before the House Un-American Activities Committee and stated under oath that he had had no Red contacts for years.

Studio installed loudspeakers atop the boxoffice and attached the sound system to a continuous tape recording which reiterated:

"Don't be misled by these pickets. Their charge that 'Saturday's Hero' was written and produced by known Reds is false and unfounded. The Wage Earners Committee does not represent any organization of employees in the motion picture industry, and the picket line is not authorized by the AFL or any other responsible organization. These pickets are injuring the wage earners in the motion picture industry."

Film Reviews

Continued from page 4

Appointment With Venus

to the Nazis. Subject is treated lightly and rates plenty of chuckles. Pic should go over nicely in the domestic market and will make a strong dueler in the American territory.

Principal setting is one of the smaller Channel Islands that were occupied by the Germans in 1940. After the occupation, the British War Office realizes that it left behind "Venus," a prize cow with a long pedigree. So Operation Venus is planned, and David Niven as a major and Glynis Johns, an army cook, make a midnight landing to bring the cow back to Britain.

Nicholas Phipps, who scripted, has deliberately kept away from war film conventions and treated the subject in light style, yet bringing in effective suspense angles. And there are plenty of these in the island scenes, particularly when the plot is almost foiled by a Nazi proposal to ship "Venus" to Germany at about the same time as the British intended to take her back to England.

Role of the major is tailor-made for David Niven. Nonchalant, but never overconfident, he gets the right reaction from the story. Glynis Johns makes an excellent partner and plays the part with refreshing enthusiasm. George Coulouris is a too sympathetic German captain while Barry Jones is a trifle stolid as the island's Provost. Kenneth More, Noel Purcell, Bernard Lee and young Jeremy Spencer top an all-round supporting cast.

Passion (FRENCH)

Paris, Oct. 3.

Serious release of fourfilm production. Stars Viviane Romance. Directed by Georges Lampin. Screenplay, Jacques Remp, camera, Jacques Mercanton, editor, Harry Rust. At Elvira Theatre, Paris, Sept. 26. Running time, 88 mins.

Marie... Viviane Romance
Jacques... Paul Frankeur
Jean... Clement Duhoir
Louis... Jackie Genevi

Film is optimistically running here with English subtitles: This is a prosaic melior which lacks depth and technical deftness. It offers little for the U. S. market. Name of Viviane Romance may give this some chance for dualers or special situations.

Miss Romance, eschewing her sexy roles that brought her some Yank prestige in such torrid pix as "Carmen" and "Queen's Necklace," here plays a drab housewife who pays for a past infatuation by suffering the abuse of a brutal husband. When she finds that he has killed the child she had by her lover she kills him. The film is the story of the trial told via a series of flashbacks.

Viviane Romance manages to bring some credibility to the dramatic highspots. Paul Frankeur as the brutal husband fails to do his part well. Clement Duhoir, as the lover, is too wooden. Direction of Georges Lampin is much too slow. Lensing is average with other technical assets near par.

Monsieur Fabre (FRANCO-AMERICAN)

Paris, Oct. 9.

AGDC release of CIGC-Fremay-UGC production. Stars Pierre Premy. Directed by Henri Diamant-Berger. Screenplay, Jack Kirkland. Dialog, Andre Gille, camera, Claude Renoit, editor, Christine Gaudin. At Madeleine and Barriere, Paris. Running time, 74 mins.

Henri Fabre... Pierre Premy
Countess... Elina Labouret
Mme. Fabre... Elisabeth Hardy
Antonia... Franco Descoli
Emperor... Pierre Berli
Empress... Espanita Cortes

Film was made in English and French versions, being shot simultaneously with bilingual actors. The story of the famous French entomologist, Henri Fabre, is a backdrop to the fascinating antics of his beloved insects. As a biopic film, it gives a warm, sprawling picture of the private life of Henri Fabre when he was not looking at the life cycles of his bugs. Film will need good slotting and a highly specialized hyping for its offbeat features of a combo biography, biological film. Pierre Premy name is good for the marquee, but it looks tough to sell in America.

Jack Kirkland's scripting obviously was influenced largely by the insect footage which gives the film its main appeal. He has tied in major moments of the Fabre odyssey with insect dramas. Film suffers from this kaleidoscopic look at Fabre's life and lacks a firm dramatic thread. Fabre emerges as a slightly burlesque, charming and erratically domestic tyrant. As a father of five children, his blundering, adolescent nuzzling of his wife, when she is

upset, is really precious. The insect passages are all of curio interest, and are well commented by Premy as Fabre. In too many spots the fine bug activities are used to bring off a platitude delivered by Fabre. Film carries Fabre from his 30th to 90th years. As a humble assistant professor in Avignon he begins to write about his insects and soon achieves world fame. His liberal, friendly teaching is damned by his bigoted director, but the favor of the Emperor puts him above reproach.

Script has some jumpy, unexplained happenings that seem to denote cutting room interference. Premy makes Fabre an impressive figure. The remainder of the cast is never fully developed, appearing to be foils to Fabre and his insects. Direction of Henri Diamant-Berger is loose. Lensing of Claude Renoit is bright. Other credits are fine, but Walter Futter's insect films are the highlights and the film boils down to a grandiose lecture on their doings.

Mosk.

La Course De Taureaux (The Bullfight) (FRENCH)

Paris, Oct. 9.

Pantheon production and release. Directed by Pierre Benoit. Screenplay, Jean Donatelli; camera, Henri Doyen; editor, Myriam, Renee Litching. At Le Francaise, Paris, Oct. 3. Running time, 74 mins.

Although the market may be surfeited with bullfight films, this nicely made documentary on its origin, training and practice should find a public for its top curio and offbeat interest. Special pacing and hyping should help, but it is doubtful as U. S. entry except in a few spots.

Film skillfully blends specially lensed action with stock bullfight films dating as far back as 1896. It denotes the crowd spirit and participation in the early ceremonies preceding the big match. Bulls are let loose in the street as the crowd scrambles before them on the way to the arena. Accidents are miraculously avoided. The art of bullfighting is made clear as the pic traces the training of the bullfighter.

Expert mounting shows the arena greats such as Manolete, Conchita Cintron, Belmonte and Dominguez in flowing action. Film achieves exciting visuals in a ballet-like study of the kills. Highlight of the film is the great matador Manolete in action. Montage is fluid and gives picture a neat progression without ever dwelling on the gory aspects. There is a fine guitar background. Lensing is good, and the new and old are well matched.

Mosk.

Macy's Hassle

Continued from page 1

deal with Victor Ratner, the store's promotion topper. Ratner is currently on vacation.

Farnol said that since there is no print of "Quo Vadis" in New York it had not been seen by the jury of varied Macy employees and thus could not have been selected. No pic has been chosen yet, he declared.

In the wake of that were reports that Macy's, rather than face the charge of Metro favoritism, was planning to use Paramount's "Detective Story" for November. That despite Par's non-participation in the scheme.

Jerry Pickman, Par's director of publicity and advertising, said this week he had no objection to letting Macy's screen the pic if it liked, but that the advertising contribution was another matter. Both Pickman and Mort Blumenstock, WB pub-ad chief, declared that their reticence on participation hinged on weighing the value of spending \$6,500 over the normal ad budget for the tieup.

Both questioned whether the coin might not be better spent completely under their own control. Major advantage of riding with Macy's is that the full-page ad space is purchased at the department store rate, considerably lower than amusement lineage. Film companies pay Macy's for all the space except that portion actually used by the store for its tie-in copy.

Blumenstock said he had no quarrel with choice of "Quo Vadis," if it actually had been made. He said that was undoubtedly the big pic for November release and its selection appeared logical, despite another Metro film having been chosen in October.



*The Portrayal... The Cast...
The Drama of the Year!*



JERRY WALD and
NORMAN KRASNA
present

Magnificent JANE WYMAN
once again deeply
touches your heart...
as she did in the
ever-to-be-remembered
Johnny Belinda... this
time as the woman
Louise, another truly
great role that only
JANE could portray.

JANE WYMAN in *THE BLUE VEIL*

co-starring

CHARLES LAUGHTON • JOAN BLONDELL • RICHARD CARLSON • AGNES MOOREHEAD
DON TAYLOR • AUDREY TOTTER • CYRIL CUSACK • EVERETT SLOANE • NATALIE WOOD

Produced by JERRY WALD and NORMAN KRASNA • Directed by CURTIS BERNHARDT

Associate Producer RAYMOND HAKIM • Screenplay by NORMAN CORWIN • Story by FRANCOIS CAMPAUX



FOUR-COLOR PAGES IN WOMEN'S MAGAZINES PLUS TOP WEEKLIES!

Maximum penetration where it counts most in selling stage!... National advertising campaign to 21,893,457
circulations, including Women's Home Companion, Good Housekeeping, McCall's, Parents... Life, Look, Saturday
Evening Post, Woman's... Plus magazines and Madison's Kameel.

**A DATE...
A DRINK...
A CAR...
A KISS...**

Now she's known as

**THAT
GIRL!**

THE FILMAKERS
present

The frank-as-life
story of a teen-
ager... who
learned a lot of
things you never
find in school
books!

'Come on...
let's have fun!'



On the Loose

starring

**JOAN EVANS
MELVYN DOUGLAS
LYNN BARI**

Produced by COLLIER YOUNG

Directed by CHARLES LEDERER

Screenplay by DALE EUNSON and KATHERINE ALBERT



Continued from page 23

Topflight Betty Grable musical with excellent boxoffice chances.

Nature's Walt Acre
(COLOR)
Newest in Walt Disney's True Life Adventure series; fine novelty documentary of birds and insects.
RKO release of Walt Disney True Life Adventure production. Directed by James Algar.

Amusement Stock Quotations

For the Week ending Tuesday, Oct. 23.

	Weekly Vol in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
N. Y. Stock Exchange					
ABC	40	12 3/4	11 1/4	11 1/4	- 3/4
CBS, "A"	97	29 1/2	26 1/2	27 1/4	-1 1/4
CBS, "B"	61	29	26	27	-1 1/4
Col. Pic.	39	15	14 1/4	14 1/4	- 1/4
Decca	105	10 1/4	9 3/4	9 3/4	- 1/4
Loew's	378	19 1/4	17 1/4	18	-1
Paramount	213	30 3/4	27 1/4	27 1/4	-2 1/4
RCA	1155	24 1/4	21 1/4	22 1/4	-2 1/4
RKO Pictures	456	4 3/4	4 1/4	4 1/4	- 1/4
RKO Theatres	386	4 1/4	4 1/4	4 1/4	- 1/4
Republic	197	8 1/4	8 1/4	8 1/4	- 1/4
Rep., pfd	10	10 3/4	10 3/4	10 3/4	- 1/4
20th-Fox	258	23 1/4	21 1/4	22 1/4	- 1/4
Un. Par. Th	233	22 1/4	20 1/4	21	-1 1/4
Univ.	365	14 1/4	13 1/4	13 1/4	- 3/4
Univ., pfd	3.5	64	60 1/4	60 1/4	- 3/4
Warner Bros.	91	14 3/4	13 1/4	13 1/4	- 3/4
N. Y. Curb Exchange					
Monogram	105	4 1/4	4	4 1/4	- 1/4
Technicolor	127	25	23 1/4	22 1/4	-2 1/4
Over-the-Counter Securities					
Cinecolor			3 1/4	Ask	- 1/4
Pathe			3 1/4	4	- 1/4
UA Theatres			6 1/4	7 1/4	- 1/4
Wall Disney			9	10	-1

(Quotations furnished by Dreyfus & Co.)

Majors-Telepix Romance Flares

Continued from page 3

effort to grab at some of the TV jackpot will obviously be hyped. Universal move followed quickly on the heels of Monogram's announcement of the previous week, although one didn't influence the other. Mono, in its annual report to stockholders, disclosed it was readying a plan to go into telepic production. Studio had previously disposed of a number of its old films to TV, which, in fact, admittedly accounted in part for its good financial report for the fiscal year ending last June 30.

Columbia and Paramount have already gone into production of pic for tele via subsidiary units, similar to United World. Whereas the latter, however, has a distribution organization (it has been making and distributing 16mm non-theatrical pic for the past five years), Col and Par are making no effort at sales to stations. They have done mostly commercials for ad agencies, although they'll make pretty much anything on order. They've made some TV entertainment pic.

Actor Restriction

UWF is going into the tele field on a much wider scale. It made clear in its announcement of its move last week, however, that while the physical facilities of the Universal-International studios will be utilized for production, there will be no competition with the latter's feature-length theatrical output. Likewise, no U-I contract players will be available for UWF product.

Col sales chief Abe Montague pretty much clarified his company's position on video in a speech at the Theatre Owners of America convention recently. He said the company's major customer, obviously, was theatres and therefore it would never make a move to weaken this source of income by providing product to another medium. He added this proviso, however: "unless forced to do so by competitors preceding Columbia into the field."

Hardly classifiable as thus forcing Columbia's hand would be the activities of Universal, Par and Mono, as well as the other companies that have moved into TV—United Artists, Republic and Lippert. In every case the TV activity has been on a limited scale or the company couldn't properly be classified as a "competitor" to Col.

Montague didn't mention Col's production of tele commercials, obviously considering them no competition with theatres. Par's activity has been going on longer and is somewhat broader than Col's, but it likewise has never come near the point where theatres would have a justifiable complaint of competition.

Mono has carefully avoided direct sale of features to video, but much of its old product, independently or semi-independently owned, has gone that route. Republic recently set up a special unit for handling such sales, but suffered a severe setback—which may have an important effect on the whole industry—when a California court enjoined it from selling any

Roy Rogers' pic because that was commercial use of his name.

Special Sales Dept.

UA set up a special TV sales department about three years ago to distribute indie product on a percentage-fee basis, just as the parent company distributes to theatres. Because of the company's fiscal difficulties and change of management, however, the activity has been desultory. Once it gets the theatrical end of the biz operating smoothly, new management expects to hypo the tele department.

Robert L. Lippert, who has made some of his low-budget product available to tele, apparently is set to continue on that course. His comment a month or so ago struck home with other distributors. He said he would make no promises to exhibitors about not selling to tele unless they were willing to make similar commitments that they wouldn't go into large-screen or other TV developments. He pointed out that such devices took playing time that might rightfully be claimed by Hollywood, and if exhibitors were going to cast about for such added electronic income he saw no reason why distributors shouldn't do the same.

Television subsid has been set up by Walt Disney and promises to be the most profitable in the industry. It has been confined so far, however, to exploration.

Disney is undoubtedly waiting until the time is ripe to make his big move. He suffered a setback last week with the Government's clampdown on color tele. Disney has felt that TV couldn't do justice to his product until it was broadcasting in tints, which is one of the factors that has delayed his entrance into the field.

His library of shorts, of course, is worth a fortune on tele—and has the added advantage of not being complicated by the rights of live performers claiming commercial use of their name or demanding extra fees or royalties. Making of commercials could also be a source of tremendous income, as well as development of new characters especially for TV, with attendant supplementary return for licensing them to merchandisers of toys, dolls, clothing and other products.

As a matter of fact, the Disney outlook is so attractive to a number of Wall St. insiders that they've been stashing away blocks of stock on that basis. Stocks of other indie companies, such as Rep and Mono, have also reacted well on Wall St. recently on the basis of potential TV income.

Wilcox Inks Opera Director

London, Oct. 16.

Peter Brook, one of London's leading legit and opera directors, has been inked by Herbert Wilcox to direct a screen version of John Gay's "The Beggar's Opera."

Currently producing "Colombe," by Anouilh, Brook recently completed a season as Covent Garden producer on "Boris Godunov," "La Boheme" and others. His legit shows include the Stratford-on-Avon version of "Romeo & Juliet" and "Love's Labor Lost."

'In-Between' Pix

Continued from page 3

time for a lesser number but stepped up in quality.

Wald and Krassna believe the time is close at hand when each studio will be "turning out 20 'specials' a year instead of 10 'specials' and 30 shaky 'A's'."

Switch from '48

The new planning, in answer to the dictates of the b.o., represents a switch from conditions in 1948 when it was realized an increase in releases was needed. About that time, business went on the decline, playoffs were quicker and the market required additional product. Companies since have been adding to their skeds.

Now, however, the public is balking on mediocre product, and exhibitors in growing number are refusing to bid for it unless it's a must to fill their booking needs.

Wald and Krassna, in driving home their point, underscore the long runs and topnotch grosses being experienced with "Streetcar Named Desire," "Place in the Sun" (Parl.), "American in Paris" (M-G), "David and Bathsheba" (20th), "Flying Leathernecks" (RKO), and other such top-bracket pic. On the other hand, they observe, the "average" film for the most part is proving a commercial dud.

W-K, exploring the subject further, put it this way: "Every major studio is capable of turning out 10 to 20 top films. But when they attempt to turn out 40 to 50 films a year it stands to reason that the mindpower of the studio is stretched too thin. Pictures cannot be made by pushing buttons."

"Nobody in the industry starts out to make a bad picture. But the slips between the scripts and the screen are many because front-office executives have too much work piled on them and too little time in which to handle it."

"All studios have the same problems, tensions, confusions and conflicts. If producers had the time they would be able to deal with their problems much more patiently, tolerantly and calmly."

The W-K idea is to give each film full time for planning, casting and getting maximum production values on the screen. They declared "All producers demand quality but sometimes it takes time and infinite pains to get it. Sam Goldwyn, through many years of superb picture making, has made more money than the happy Joes who made twice as many films as Sam."

Few Biggies Better

Taking the industry as a whole, W-K continued, "there must be the courage to realize that a few big pictures are better than a flock of half-big ones."

The big change in marketing conditions is attributed by W-K to the fact that the public's "power of entertainment discrimination has developed tremendously." Lesser-quality programming may still be acceptable on television but only the tops in films will draw attention. They add: "There are great rewards for all of us in the picture business if we will realize that TV is here to stay, but that it will drain off the movie-goer who was happy with seeing 'B' pictures."

W-K in N. Y. from the Coast for promotional work on "Blue Veil," which prems at the Criterion Friday night (26) for the benefit of the United Hospital Fund. They disclosed future plans include "Pilate's Wife" and hope to land Laurence Olivier and Vivien Leigh for the top roles. The British performers have been approached for the parts but have yet to make a decision.

Discussing product before the Metro sales convention in Chicago on Monday (22), Schary disclosed eight new pic will start rolling shortly. M-G's studio boss told the Chi concave that sales prospects are the "brightest" in the outfit's history as a result of the current and upcoming product.

Senary will address the Allied States Assn. convention which opens in N. Y. next Tues. (30) and on Nov. 4 will speak before the National Jewish Welfare Board convention in Washington.

RKO Edits Record 11

Hollywood, Oct. 23.

Editing rooms on the RKO lot are busier than at any previous time this year with 11 films, including six still in production, undergoing the shearing process.

No Dearth of Rawstock in Sight, Golden Says; Other Shortages Faced

Hollywood, Oct. 23.

Col Ups Staffers

Shuffle in Columbia Pictures' homeoffice staff last week resulted in promotions for several employees. John Kane was upped from personnel director to supervise the copyright protection and title departments. Irving Sherman, formerly assistant manager in exchange operations, moved into Kane's old post.

George Berman became assistant manager of exchange operations. Formerly he was assistant manager in the sales accounting department. Mrs. Hortense Becker took over as manager of the filing department, replacing Betty Stearns, who recently resigned.

REAGAN UNOPPOSED IN SAG ELECTION

Hollywood, Oct. 23.

Ronald Reagan is unopposed as a candidate for another one-year term as president of the Screen Actors Guild, ballots for which were mailed out to 7,863 eligible members. Votes in the annual election must be returned by midnight Nov. 4.

In addition to Reagan, the administration ticket consists of William Holden, first v.p., Walter Pidgeon, second veepee; John Lund, third veepee; Paul Harvey, recording secretary, and George Chandler, treasurer. Roy Roberts was nominated by a members' petition to run against Holden.

Appoint Fitzgibbons

Toronto, Oct. 23.

John J. Fitzgibbons, president of Famous Players Canadian, has been appointed general chairman of Brotherhood Week, to be coast-to-coast sponsored by Canadian Council of Christians and Jews next Feb. 17-24, this coincident with World Brotherhood observance internationally same week.

Story Dearth

Continued from page 5

terizations, work out a decent plot, plan his dramatic motivations, etc., in a matter of hours. The results are what might be expected. It's no wonder that we've been able to find so little that's even worth talking about among original TV scripts."

Tele's not much worse, however, than the older standard sources of potential screen material, according to most editors and producers. Magazines, particularly, they complain, have deteriorated in quality of their yarns.

Despite mag editors' constant protestations to writers that they want something different, film story eds who comb the publications declare they just print the practically same old story over and over.

Dearth of potential screen stories among Broadway legiters this season has been self-evident. Sc far, almost all of the plays that have opened have proved flops or are fighting critical nixes.

The new books have also offered little for Hollywood, "there are few tomes scheduled this season from top name writers and what story departments have perused so far have been disappointing. That includes the new John O'Hara book which studio readers had been anticipating with some interest and which they got a chance to gander last week. It is said to offer little in the way of picture possibilities."

Growing cries from the story departments about the dearth of potential material are hypoed by the increase in quantity of pic being made and the fact that studio shelves are getting bare of old properties. This year will see the release of approximately 440 features, as against about 375 in 1950, so obviously more grist is required.

Backlog of material on shelves had been taking up part of the slack, particularly since budget economy in the past three years has resulted in pressure on producers to use what the lots had on hand. Most of the stuff's now been combed over so much, however, that most producers are demanding a look at fresh material.

Hollywood may rest assured that there is no current danger of a film shortage. That was the statement made by Nathan D. Golden, chief of the photographic division of the National Production Authority, at the 70th semi-annual convention last week of the Society of Motion Picture and Television Engineers.

Golden predicted that shortages in steel, copper and aluminum will develop when the national defense program takes on high speed but added that the motion picture industry is not faced with any serious problems in that direction.

New board members elected during the convention included Axel G. Jensen, Bell Telephone Laboratories; Joseph E. Aiken, Naval Photo Center; George W. Cohn of Chicago; Ellis W. D'Arcy, DeVry Corp.; John K. Hilliard, Altco Lansing; and Fred G. Albin, ABC. Frank E. Cahill was elected financial veepee to succeed Ralph B. Austrian; Barton Kreutzer, treasurer, to succeed Cahill, and Fred T. Nowditch was re-elected engineering veepee.

Annual SMPTE awards were presented to Otto H. Schade, Earl I. Sponable, A. B. Jennings, W. A. Stanton and J. P. Weiss.

Sixteen SMTE fellowships were bestowed on Don M. Alexander, Clarence S. Ashcraft, Louis A. Bonn, Howard A. Chinn, Alan A. Cook, Ellis W. D'Arcy, William C. Devry, O. B. Hanson, William F. Kelley, Frank La Grande, Cornelius G. Mayer, Otto H. Schade, Hubert J. Schlafly, Vaughn C. Shaner, Ethan M. Stuffle and Lloyd Thompson.

Angels 'Go South,' Coast Film Grounded

Hollywood, Oct. 23.

Colacurcio Productions has postponed "Indefinitely" its plans to shoot "Go South, Young Man" at General Service, following orders from IATSE prohibiting its members to work for the motion picture company because of financial difficulties acknowledged by Chris Tucker, its producer-writer-director.

Tucker says his two angels, Seattle pinball machine operators, flew the coop after spending \$2,600 of \$13,500 they promised. He'd planned a two-day sked for the pic. Zeal Fairbanks, in charge of IATSE's clearing house, says the union wasn't satisfied with the company's financial status and that's why it pulled its men. Tucker admits he has no contract with the Screen Actors Guild.

Liens Vs. Ark. Film

Hollywood, Oct. 23.

Liens against uncompleted "Seven Wonders" have been filed by several union locals on behalf of members who worked on the film, which shut down two weeks ago in Arkansas for lack of money. About 49,000 feet of exposed negative are at Coronado Laboratories.

Around \$40,000 reportedly is due 33 members of cast and crew, who went from Hollywood for locationing. Another \$7,000 is due for "service."

Arkansas company, headed by Mrs. Viva Ruth Liles, was stopped by Screen Actors Guild when players failed to receive their salaries for two weeks.

Pix Stocks

Continued from page 3

Saturday and Monday, the stock market made a nice recovery yesterday (Tues.), with the film shares immediately reflecting the improved sentiment. Several picture stocks showed gains on the day.

United Paramount Theatres was up 37 1/2 to \$21. Both RKO issues were up fractionally while Paramount Pictures was unchanged at \$27 1/2. Warners also held even at \$13 1/2. Universal common was off fractionally but close to the 1951 high. Columbia also climbed fractionally. Both Republic common and Monogram advanced 25c while Loew's held nearly even at \$18 where it is only \$1 1/2 from peak price for year.

THE

CROWDS

ARE

BACK

THANKS

TO

20th

Century-Fox

THE DESERT FOX
STORY OF ROMMEL
JAMES MASON
JESSICA TANDY



"The Desert Fox"* in city after city is on the march to history-making grosses...and the crowds are back thanks to "David and Bathsheba" and "People Will Talk" and "The Day the Earth Stood Still" and "Meet Me After the Show" and "The Frogmen" and "Take Care of My Little Girl".

*

Globe Theatre, New York!

There's No Business Like 20th Century-Fox Business!

'Movietime' to Repeat

Continued from page 7

provided weren't "bigger," a great impact on the public seems to have been made in most territories.

COMPO headquarters in New York are piled high with teletypes from all over the country, testifying to the rams of newspaper space the tours received. The area chairman also got rhapsodic in communications to COMPO and the trade papers on the bearing, demeanor and cooperation by the Hollywoodites who did turn out for the tours.

'Thank You' Party

The party on the Coast tomorrow is primarily a "thank-you" to the personalities—who were on tap from morning to night for the better part of a week. It is also designed, however, to let other players know how successful the tours were and how well the participants came off. Object, of course, is to encourage cooperation from a wider segment of Hollywood when the next call is heard. That will probably be next October—aside from the "postponed" tours that will take place next month.

Number of towns covered and the mileage put in by the touring names are astounding items recorded in the reports pouring in. In the Philly area, for instance, three teams covered 125 towns. Total participation by local committee, incidentally, was \$1,200, plus \$100 for a Governor's Luncheon in Harrisburg. Local groups picked up all tabs after "Movietime" headquarters delivered the Hollywoodites to an exchange city.

Incidentally, the Philly contingent was originally slated to be broken into six groups. Indicative of the difficulties when "Movietime" g.h.q. was unable to round up sufficient names, Philly chairman Frank L. McNamee had to make a last-minute cut to three groups and switch his touring schedules accordingly.

Typical of the exhibit enthusiasm was a wire to VARIETY from Everett Olsen, chairman in the Charlotte, N. C. territory. It was, he said, "the biggest territorial event in the history of the motion picture theatre. Without big names, four hard-working troupers were enthusiastically received in 26 Carolina communities. At every stop the Hollywood personalities won completely the hearts of everyone they met or talked to. Exhibitors unanimously hail tour as huge success."

Anne Baxter appears to have made a special hit in the Denver areas, where chairman Pat McGee in a wire to VARIETY declared: "She never complained at her arduous schedule and left every one of us bewildered at her graciousness, her ability and her intelligence. . . . We in this Rocky Mountain Empire cannot say enough about her. She's a trouper and a lady."

Appeared Before 750,000

Miss Baxter and the troupe she was with appeared before an estimated 750,000 people and was met by three governors and one senator. She extended her tour an extra day, according to McGee, "in order not to disappoint the children of Craig, Col. We certainly believe in the type of people Hollywood has sent us."

Des Moines co-chairmen A. H. Blank and Leo Wolcott stated in a wire: "We were disappointed that we could not have more name personalities but everything worked out wonderfully well. MacDonald Carey and Richard Malbaum are both excellent speakers, and the public relations job accomplished by them at civic luncheons and dinners in more than 23 cities cannot be praised too highly. . . . Am only sorry you cannot see the literally hundreds of enthusiastic stories and editorials published by all of the daily newspapers in Iowa and a great majority of the weeklies. The "Movietime" star tour in Iowa cannot help but bring favorable results for the motion picture business in this state."

Florida chairman J. L. Cartwright sent, as indicative, a quote from the George Bourke column in the Miami Herald: "It would seem to us if a greater understanding of the people who whip up our cinema fare was the object of the junket, then no better ambassadorial group could have been sent this way."

Mayer Briefs Jacksonville Exhibs

Jacksonville, Fla., Oct. 23. Arthur L. Mayer, exec. v.p. of the Council of Motion Picture Or-

ganizations, today (Tues.) briefed the Motion Picture Exhibitors of Florida on the "Movietime" campaign to date as well as on future plans for the drive.

Mayer's address was one of the highlights of the MPEF's annual convention held at the George Washington Hotel here. Gael Sullivan, exec. director of the Theatre Owners of America, also spoke before the conclave.

Eddie Ruben 'Pleased'

Minneapolis, Oct. 23

Eddie Ruben, the local level's "Movietime U. S. A." chairman, is so pleased with the results of the campaign to date, and especially "the good that has come out of the Hollywood caravan's visit," that he's requesting Bob O'Donnell, general chairman, to call a meeting in Los Angeles as soon as it's feasible to review the drive.

Ruben says he'll suggest that all local level chairmen and co-chairmen and representatives of the Hollywood caravans be invited to participate. After "this wonderful start," declares Ruben, a theatre circuit owner and "with so much good accomplished," the campaign must not be permitted to die.

As for this particular area, Ruben, together with co-chairmen Harry B. French and Ted Mann, propose to have another big shindig in December, with several screen stars and the Rev. William Alexander, Oklahoma City, spell-binding pastor and exhibitor, in attendance. The plan is to invite all of the territory's exhibitors and have the latter bring along their local newspaper publishers as guests at a banquet.

UPT Profits

Continued from page 7

semi-annual payments commencing July 1, 1954, and winding up on Jan. 1, 1971.

Notes Industry Improvement

Goldenson, in a letter to stockholders, said there's been a general improvement throughout the entire industry. He observed that not since the peak 1946 business era has there been such a "widespread feeling of confidence that the industry will be able to meet and surmount the challenge of changing competitive and economic conditions."

He attributed the upbeat to better films, including top productions and modest budgeters, and the general national economies resulting from defense mobilization.

Regarding UPT's progress in splitting with exhib partners, as directed by the Paramount consent decree, Goldenson disclosed joint interests with co-owners in 67 theatres, mainly in Georgia, were terminated in the third quarter. UPT received a 100% interest in 19 of these and a 75% interest in two others, the other 25% being held by an investor. Outfit must dispose of five of the 19 houses acquired under terms of the decree.

Pres reported UPT disposed of a number of individual theatres and properties during the period. The \$2,297,000 of net cap gains reported for the third quarter comprise the value assigned to the stock and properties which UPT picked up in the theatre transactions, plus \$1,672,000 realized in cash, less the carrying value of the properties and stocks disposed of.

Par Big-Screen

Continued from page 4

the system is ready for commercial use.

Frank C. Walker, former postmaster-general and now an exec of the Comerford circuit, for example, termed the unit "great" and asked RCA prez Frank M. Folsom to take his order for the first commercial model produced. Loew's theatres veepee Joseph R. Vogel said the demonstration was impressive, but he wouldn't buy any now for Loew houses on the ground that the system still is not up to commercial standards.

RCA execs, meanwhile, again would not predict when the big-screen color equipment would be ready for sale. Demonstration model was dismantled at the conclusion of the test runs Friday (19) and returned to the Princeton, N. J., labs for further research and development.

Toronto U's Film Course

Toronto, Oct. 23.

First of its kind to be sponsored in Canada, a course in motion picture making and film appreciation from the sociological angle has been added to the curriculum at the University of Toronto. Survey which started this week will trace the history of film making, under the supervision of Albert A. Shea, UNESCO's topper on films, as a means of mass communication.

Lecturers include Sydney Newman, Canadian National Film Board; Gordon Sparling, Associated Screen News; Frank Fisher, general manager of J. Arthur Rank Film Distributors (Canada), Ltd.; Edward L. Harris and Frank Shuster, Capitol Film Productions; Gerald Prately, film critic of Canadian Broadcasting Corp.; Dr. Roby Kirk, director of Canadian Association for Adult Education; James McKay, Graphic Associates; Louis Applebaum, Hollywood film music composer.

Foreign Coin Rap

Continued from page 7

can film companies millions of dollars. It just lops off the value of whatever coin they have abroad. Loss, however, would probably be considerably less than that suffered when Britain cut the pound from \$4.02 to \$2.80 in the fall of 1948 and countries throughout the world followed suit.

That cut foreign monies held by the film companies by about 30%. If there is any devaluation coming, it is believed it would not be that drastic and, in any event, lessening of currency export restrictions in the past few years has cut the amount of money U. S. distributors have frozen abroad, so the quantity of coin that would be affected is reduced.

Continued Threat

While most international financial sources feel that devaluation now is not likely, the continued threat and rumors have a depressing effect on the rate at which American distributors get their coin out. And in any case, loss of gold reserves is certain to return many of the restrictions which the U. S. companies have succeeded in throwing off in the past couple years.

Blow will be particularly hard in France, since it was only recently that all currency restrictions were removed and distributors have been permitted to transfer all their earnings into dollars. Inflation has complicated the problem in France, so devaluation or not, American distributors are going to find it increasingly difficult to locate dollars for francs at a reasonable rate.

British trade by the Yank film firms is controlled by a new agreement signed in Washington only last week. American negotiators saw to it that it has safeguards against devaluation in that the \$17,000,000 plus bonuses which it permits to be remitted is expressed in dollars—not pounds. However, devaluation would mean that more pounds must be earned to comprise the same number of dollars.

While it is not believed the British would compromise the agreement, which runs until next Oct. 1, it is also thought that the British treasury will find some way of protecting itself if the drastic gold reserve losses of the past few fiscal quarters continue.

New Belgian restrictions reportedly will limit imports to 200 films yearly from all hard-currency countries. They'll also be able to remit only 80% of earnings, the rest to be frozen. Similar types of restrictions are being applied to all industries, the limitations not applying to films alone.

One of the toughest angles for the Americans is that England, being a soft-currency country, is not affected by the Belgian clampdown. Thus, British pix may enter sans restrictions and may permanently cop some of the American market.

With the threat of tightening controls abroad, American distributors, of course, are redoubling efforts to get as much coin as they can in the immediate future.

Egypt, Brazil Sign 5-Year Pact

Washington, Oct. 23.

Egypt and Brazil have signed a five-year cultural treaty, aims of which are to increase interchange in screen, stage and radio arts.

Teachers of the two countries will visit each other and give lectures in art and entertainment.

Gratis Filming of Public Relations Pix as COMPO Aid Mulled by Mayer

Jacksonville, Oct. 23.

Arthur L. Mayer, exec. v.p. of the Council of Motion Picture Organizations, disclosed today he intends to propose the gratis production of public relations shorts by the various studios as a means of financing future COMPO operations. While he didn't go into details, it's presumed exhibs would be asked to pay nominal rentals which would accrue to COMPO.

Speaking before the Motion Picture Exhibitors of Florida convention here, Mayer's announcement was part of his report on what he termed the "outstanding success" of the Movietime U. S. A. star tours.

Similar project was undertaken by the industry some time ago when the film outfits produced a series of briefs which depicted the various stages of pic production. Financed by the Motion Picture Assn. of America, exhibs paid rentals only until cost of the entire series of subjects was reached. Subsequent shorts in the group were distributed gratis.

Mayer acknowledged some "Movietime" plans fell through, such as cancellation of some star appearances. Despite the few setbacks, he said, the campaign proved "the greatest and most successful public relations program in the history of the motion picture industry."

Studio Execs Cooperate

Mayer also declared there was no lack of cooperation on the part of studio execs in the "Movietime" project. He particularly lauded Sam Briskin and Y. Frank Freeman who, he said, were especially helpful.

The COMPO official said that in future he would recommend that the star tours be staggered over a longer period of time so that an adequate number of personalities would be available in each exchange area.

2-Year Jail Confirmed Vs. Exhib in Embezzling

St. Louis, Oct. 23.

The Missouri State Supreme Court last week affirmed a two-year penitentiary sentence against Wright S. Brawley, former owner of theatres in Eminence, Birch Tree and Winona, Mo., who was convicted of embezzling \$48,185 while serving as treasurer of Spannon County between 1937 and February, 1948, when he resigned. Brawley quit his job while his activities were under investigation.

Brawley denied the criminal charge but in settlement of the county's civil claim transferred to the county his three theatres, his home, two other residences and a commercial building. Brawley was tried twice; the jury failed to agree on the first, but he was convicted the second time.

'Greatest Show'

Continued from page 5

ly in New York, and other bookings would have to be maneuvered around the circus' touring sked.

Whether upped admissions will be charged and sales terms to be asked were left completely in the air. A factor in the decision undoubtedly will be that the pic will need a \$6,000,000 gross to get off the hook. It cost \$3,200,000 to make. Prints, advertising, publicity and distribution expenses will chew up the rest. The circus will get 10% of the gross above \$6,000,000.

DeMille's "Samson and Delilah," incidentally, is on its way to better than an \$8,000,000 gross from U. S. and Canada. It did about \$5,300,000 in roadshow release and now has in approximately \$2,700,000 from its regular run. It's playing about 200 dates a week currently, and is expected to get another \$300,000 or thereabouts.

"Samson" cost about \$4,500,000 to produce and needed better than \$7,000,000 to get off the nut. It will far exceed that, since in addition to the \$8,000,000 from U. S. and Canada, it's doing exceptionally hefty biz abroad.

Babs-Tom Dualer

Double-feature at Brandeis'

New York Theatre this week

Barbara Payton in "Bride of the Gorilla" and Tom Neal in "Dalton's Woman."

NEW OFFICERS SLATE FOR L.A. VARIETY TENT

Los Angeles.

Variety Club, Tent 25, elected a new slate of crew members with only four incumbent members consenting to serve another term. They were Howard Stubbins, Ezra Stern, Herb Turpie and Morton Scott. New crew members are Bernie Wolfson, Lew Rosen, Al Hansen, M. J. E. McCarthy, Lloyd Owenby, William Srere and Chill Willis. Crew will select new officers this week.

George Bowser, acting chief Barker, turned down nomination for the tent's highest office. Others who declined re-election were Sherrill C. Corwin, W. H. Lollier, Hugh W. Bruen, Evert H. Cummings and Ralph Carmichael.

3-Dimension Pix

Continued from page 7

series was shot vertically and one horizontally and they were overlapped, then printed twice as in the manner of McLaren's cartoons to give the three-dimensional effect. By controlling the volume and pitch of the sound waves as seen on the face of the tube, McLaren is able to make the jagged lines take on a humorous effect of human beings.

McLaren spent 10 months in 1949-50 in China on a project sponsored by UNESCO. He was teaching Chinese artists—some of whom had never even seen a film—the technique of simple animation so that they could make their own cartoons on health and sanitation projects for education of the Chinese people.

Halt on the project was called, however, when the Communists took over the tiny town some 100 miles from Chungking, where McLaren had set up shop. He spent six months under the Communists in efforts to return to Canada. He said this week that they had been at all times friendly and helpful and he experienced no difficulties except the technical ones of a new regime unequipped to deal with foreign travelers.

McLaren while in New York huddled with Lester Cowan on plans for him to do cartoons to tie together sequences in "Main Street to Broadway." That's the film Cowan is producing as the first production venture of a group of exhibs headed by M. A. Lightman, of Memphis. It's being made from a script by Robert E. Sherwood in conjunction with the Council of the Living Theatre, legit group. Later, for a share of receipts, is providing top Broadway names whose turns will be bridged with the McLaren animation.

REPORT IOWA BIZ UP

Des Moines, Oct. 23.

While Iowa theatre managers concede that business isn't what it was in the war years, "when all you had to do was open the boxoffice and stand back to avoid being trampled on," it is better than it was in 1939 and 1940. Tax figures indicate it is better this year than last, despite more television.

Figures are drawn from the Iowa sales tax reports. The state requires the theatres to make returns showing their gross receipts and to pay a 2 percent sales tax on those receipts.

LOCAL 644'S 25TH ANNI

Cameramen's Local 644 of New York, affiliated with the International Alliance of Theatrical Stage Employees, on Nov. 13 will mark the 25th anniversary of its chartering as an IA unit.

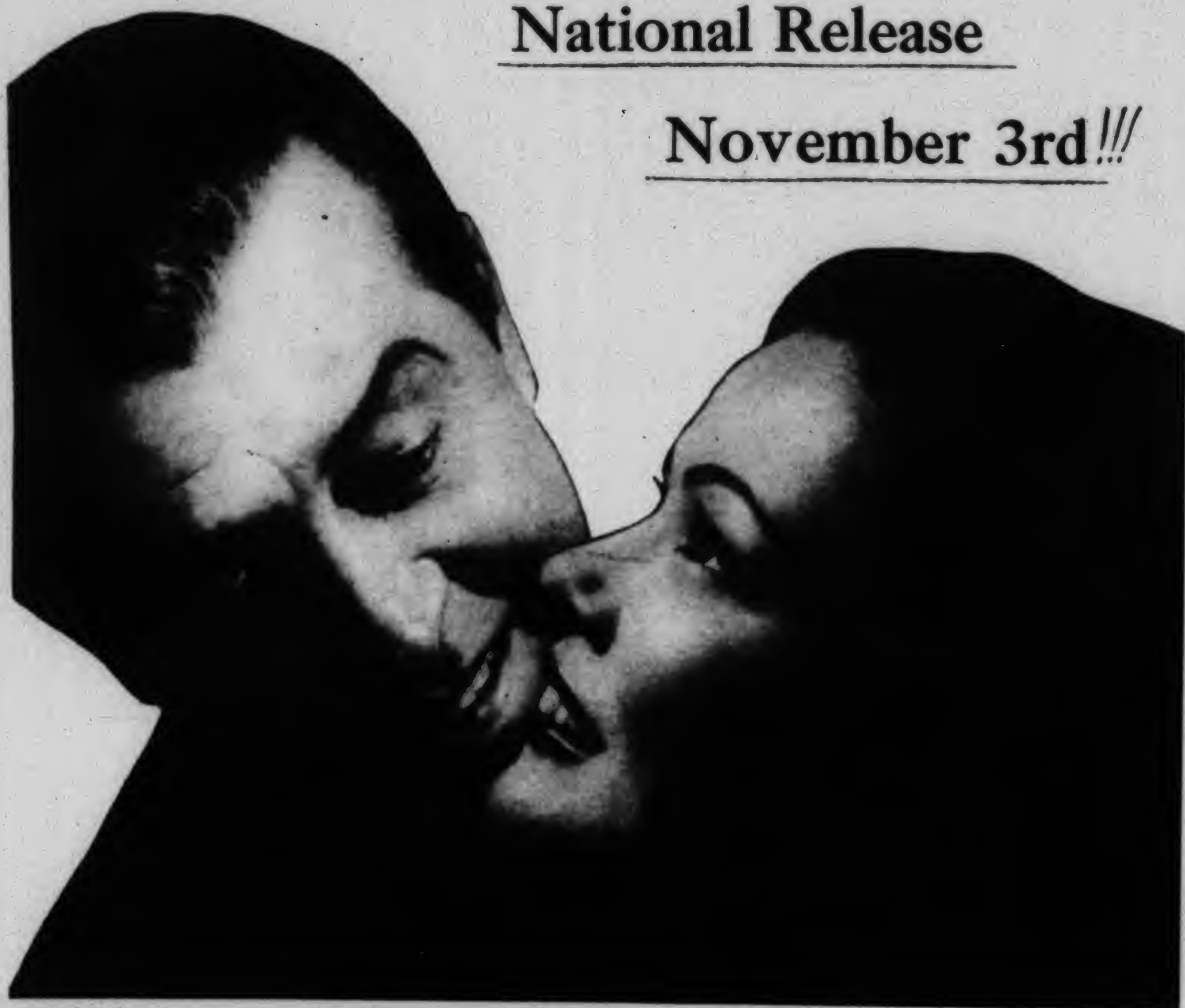
Occasion will be observed by a dinner-dance to be held at the Hotel Waldorf-Astoria, N. Y.

We hope you were at the Trade Shows
of Warner Bros. ***Close to my Heart***

Everyone who attended knows this one
is a big one — — You'll feel great because
it will make your audiences feel great!

National Release

November 3rd!!!



RAY MILLAND - GENE TIERNEY

STORY BY FAY BANTER DIRECTED BY WILLIAM KEIGHLEY PRODUCED BY WILLIAM JACOBS

Written by JAMES R. WEBB From his story in
Good Housekeeping Magazine • Music by Max Steiner



It's 'Movietime U.S.A.' — Now and Every Day!

Clips From Film Row

NEW YORK

Fred Goldberg, Paramount publicist for last six years, upped to post of N. Y. newspaper contact. Spot had been held by Herb Steinberg who recently was made Par's publicity manager at homeoffice.

James R. Grainger, Republic sales chief, left the homeoffice yesterday (Tues.) for Gloversville, N. Y. for huddles with Schine circuit toppers.

Long-term lease on the Star Theatre, N. Y., sold by Greenvine Theatre, Inc. to Harris Theatrical Enterprises. Acquisition of the 2,300-seater, in Harlem, marks the 14th unit in the Harris chain. House will be remodeled. Greenvine is headed by circuit operator Harry Brandt while Harry A. Harris is prez of Harris Enterprises.

George Roth, general sales rep for Fine Arts Films, due back Monday (29) from a 12-day swing through the south to push company's pix.

Harry Brandt, chairman of Joint Defense Appeal's fund-raising drive, will be key speaker at meeting of N. Y.'s Cinema Lodge of B'nai B'rith at Hotel Astor Oct. 30.

Walter Green, president of National Theatre Supply, and Alan Freedman, of DeLuxe Laboratories, named to head two new sub-committees at work on "Midnight Frolics" benefit to be staged by Foundation of Motion Picture Pioneers at the Roxy Nov. 16. Pioneers outfit is sponsoring show for the benefit of filmites in need.

Nate Simons, resigned as Long Island manager for Skouras Theatres to form Morgan Personnel, Inc., agency mainly handling job placements in theatre circuits. He had been with Skouras 20 years.

Associated Motion Picture Advertisers will honor Robert J. O'Donnell at season's first luncheon-meeting set for Nov. 1 at Hotel Piccadilly. Texas circuit up will be cited for his work on the "Movietime, U. S. A." campaign which he headed. RKO proxy Ned E. Depinet will address the session.

ST. LOUIS

The Edwards and Plumlee Theatres, Inc., constructing new owner near Eldon, Mo.

A group of business biggies in Tamaras, Ill., purchased 12-acre tract for new owner near Marion, Ill.

The Lyrie, Frisina Amus. Co. unit in Gillespie, Ill., relighted after being dark several months.

Lou Weiner in town aiding Russ Boylin, city manager for Loew's houses, in beating the drums for "Quo Vadis," skedded for a November showing here.

Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois have lined up a number of industry leaders to address the organization's annual convention to be held at the Chase Hotel here Nov. 5-6.

Among topics on the agenda are theatre television and "what 'Movietime' can do for you in the months ahead."

BALTIMORE

Milton Schwaber is remaking his nabe Homewood Theatre into an art and foreign film showcase, cutting down the 700 seats to 400 capacity. Wider seats and oversized foyer and art gallery will make up the space. H. Ted Routson, with Izzy Rappaport for 22 years at Hippodrome and sure-seater Little, moving over to new setup.

Walter Gettlinger, of Howard & Cluster Theatres, leased the World Theatre. House reopens Nov. 1 with a first-run policy after remodeling.

MINNEAPOLIS

At annual meeting of Mill City Theatres, Inc., comprising 34 local neighborhood and suburban theatres holding combined bank nights, elected Martin G. Lebedoff proxy and announced it had dispersed \$13,500 in cash awards to winners during last 12 months.

M. A. Levy, 20th-Fox district manager, celebrated thirtieth anniversary with company, 21 of them in Minneapolis.

In face of temperatures ranging from zero to 30 and 40 above with snow throughout territory, drive-ins have shuttered until next spring. Because weather the past summer was below par, with cold and rain the rule most nights, most owners had rougher going than in previous seasons.

Chronic laryngitis has sent Fay Dressell, RKO branch manager, to

Mayo Clinic, Rochester, Minn., for checkup.

Because of lease difficulties, previously reported deal of Eddie Ruben to buy \$125,000 Town Theatre, Fargo, N. D., is off.

Both Richfield and Edina Theatres owners have rejected Metro offer to split product on 28-day run between two suburban houses, located nearly five miles apart.

Fact that Twin City employment is up expected to help theatres. "Ily" Chapman, Columbia branch manager, accompanied John Derek to Duluth for latter's personal at Granda Theatre opening day of "Saturday's Hero."

CHICAGO

Allied Theatres, due to its "Movietime, U. S. A." assessments, dropped its "Movies for Millions" radio show over WCFL.

Walter E. Heller & Co., United Artists film backers, reported net income of \$1,008,542 or \$2.27 per share on common stock for nine months ended Sept. 30. This compares with \$801,317 or \$1.82 per share over similar period in 1950.

Milton Officer, Balaban & Katz Northtown Theatre manager, will book Saturday programs for his house, first time the circuit has permitted house managers to book films.

Cheltenham Theatre Corp. switched its corporation tag to Charter Theatres.

Allied Theatres November lineup lists 23 reissue pix and 18 new films.

Van Normikas' New Rex Theatre shuttered last week.

PITTSBURGH

F. D. Moore, Jr., son of Dinty Moore, district sales manager for WB in district, took over the management and operation of Beechview Theatre. Formerly was run by Harris circuit.

Bud Hahn replaced Bill Zeiler as Ken Hoel's aide in Harris Amus. Co., publicity department. Zeiler's on indefinite leave of absence to recover from near nervous breakdown.

Jack Jackter named salesman for Columbia Pictures in Erie territory. He is from Detroit, where a booker for company.

James H. Alexander, head of theatre supply firm which bears his name, suffered a heart attack on eve of his departure for a convention in Los Angeles.

Howard Crombie, formerly with Monogram, resigned his sales berth with the Crown-Franklin exchange.

DETROIT

The 252 film theatres in Detroit's metropolitan area are showing a 10-minute pic, filmed by Wilding Picture Productions, Inc., for Detroit's 1951 United Foundation charity drive. "Oscar Goes to Town" suggests that if "Oscars" were awarded for civic achievement, the Detroit plan of a united drive for various charity organizations would win one. Narrator is Edgar A. Guest, the poet. Film deals with Guest's interviews with various children who have been aided by the various charity organizations. The film will be shown by all the theatres for two weeks.

BOSTON

George Kraska, longtime art film exhibitor, joined Rembrandt Films as local tubthumper. Currently ballyhooing "Emperor's Nightingale" now at the Exeter.

Hamilton Theatre, Dorchester, which has been in continuous operation for 36 years, shuttered.

Saul Simons, Columbia salesman, celebrated 25th wedding anni last week.

Clarence Greene, writer-producer of UA's "The Well," in town.

REGINA, SASK.

G. R. Miller, of Vogue Theatre, Wynyard, reelected head of Saskatchewan Motion Picture Exhibitors Assn. at annual meeting here. Also renamed were J. D. Watson, of Rex and Grand, Regina, and W. E. Winterton, of Capitol, Saskatoon, as first and second vicepres, and Hilliard Gunn, of Metropolitan here as secretary-treasurer.

PHILADELPHIA

Sidney E. Samuelson, head of the suspended Allied of Eastern Pennsylvania unit, invited to attend National Allied's convention at the Biltmore, starting Oct. 29.

Thomas Breen, film actor and son of Joe Breen, former local, returned to the home town last week to do exploitation on "The River," which preems at the Aldine Nov. 1.

Officers of Philadelphia Variety

Post of American Legion for coming year are Richard L. Brown, commander; Jack H. Harris and Norman Silverman, vice commanders; Joseph A. Singer, adjutant; Alfred J. Matter, finance officer, and David Starr, chaplain.

Allied of Eastern Pennsylvania bulletin warned members that "Movietime, U. S. A." good effects were being negated by increased admission prices asked on top pics.

NEW ORLEANS

Lever Montgomery, owner of the Joy Theatre here, announced sale of his interests in four out-of-town houses to T. G. Solomon of McComb, Miss. in a \$200,000 transaction. The theatres are the Clark, Natchez, Miss.; the Tiger, drive-in, Baton Rouge, La.; Bama drive-in, Mobile, Ala.; and Palafox drive-in, Pensacola, Fla. Associated with Montgomery in transaction were Eldon Briwa and E. A. MacKenna of New Orleans, and Clair Hilgers of Dallas, Tex. Montgomery will retain his interest in the Joy, with MacKenna as manager.

SAN FRANCISCO

Gerald Hardy, operator of 22 theatres in California, moved into the San Francisco area with long-term leasing of the Marina and El Presidio, nabe houses. The houses formerly were operated by Baron & Nathan.

DALLAS

Robert J. O'Donnell, vicepres and general manager of the Interstate Circuit, named a director of the Dallas Hotel Co., which owns and operates the Hotel Adolphus here.

NEW HAVEN

James Tolman, district manager of the Erie territory of Warner's Pittsburgh zone, will be transferred here as district manager.

LOS ANGELES

Monogram will reissue nine "Little Rascals" (formerly "Our Gang") shorts in next two months.

Decca-U

Continued from page 1

any event, advantages of the merger will have to be made apparent to one of the sharpest figure-jugglers in the industry, Rank's chief lieutenant, John Davis.

Two-Thirds Vote

Merger ordinarily takes a two-thirds vote, so that failure to convince the Rank group that it would react favorably to them might cause Raskmil and Blumberg some difficulty. They'd have the dual advantage, however, of a larger block of stock than Rank plus being in control of management, which is always a large headstart in a proxy battle.

Rank and Davis have no feeling at all yet regarding the merger idea, since it has not been proposed to them. Even the start on working out a plan has been held in abeyance until the actual stock transfer to Decca Nov. 1. Rank reaction will be determined when the plan is presented and studied.

Exactly how much stock Decca will hold after the transfers next week is not clear, since the company has been buying up U shares on the open market. Apparently it has acquired quite a block, however, because it has been buying regularly each day.

Decca's aim in obtaining so many shares lies in the fact that the merger will be based on book value prices, which are well above the market. Thus the more shares that Decca holds at a lower price the more advantageous it is to Decca stockholders and yet there's no disadvantage to U shareholders.

Decca will acquire 80,000 shares from Goetz and his family and 50,000 from Spitz. The two men each received 62,500 shares when their International unit was merged with U five years ago.

Since that time, Goetz has been buying stock and Spitz has been passing it out in contributions to charitable organizations. Blumberg held 31,900 options for purchase of stock at \$10 per share, which Decca is buying from him for \$5. That makes the total price \$15, same as Spitz and Goetz are getting.

Blumberg is officially listed as holding only 100 shares, but members of his family are said to hold a block in excess of 15,000. It is understood that these also are being sold to Decca.

Plan, following reorganization, is for Raskmil to become prez of the new company and Blumberg board chairman.

Col SPG Unit to Push for Talks With Mgt. on Setting Up New Contracts

Lopert Nabs 'Medium'

Lopert Films Distributing Corp. last week took over domestic distribution of "The Medium," following consummation of a deal with Lowendahl Productions. Film version of the Gian-Carlo Menotti opera was produced by Walter Lowendahl while the author directed.

In another deal closed last week Discina International Films acquired American distribution rights to Julien Davivier's "Sous le Ciel de Paris" (Under the Paris Sky). Recently completed picture has been booked into the Paris Theatre, N. Y. following current run of "The River" (UA).

MOSS CIRCUIT'S NEW SPOT IN FT. LEE READY

B. S. Moss circuit, operators of Criterion on Broadway, opens its newly-constructed Lee Theatre, Fort Lee, N. J., today (Wed.). Designed by architects Roche & Roche, the house seats 1,500 and utilizes the latest engineering innovations.

Balcony has been replaced by a mezzanine and projection booth lowered, resulting in a picture said to be undistorted from any seat.

New Sterling Deluxer in NW Seattle.

The Pacific northwest's smartest theatre opened with a pre-showing night. It is part of the famous \$22,000,000 Northgate business community development, just north of the city limits here. This new Sterling house, the Northgate, is a 1,464-seater and a member of the John Danz theatre chain. Dick Newton, former Roosevelt Theatre manager, will manage the Northgate.

New \$100,000 Iowa House

Des Moines. The \$100,000 Algona Theatre opened at Algona, Ia., on the site of the former New Call that was destroyed by fire. The new house was built by Central States Theatre Corp., of Des Moines, and is a 789-seater.

Deluxe D. C. Nabe Set To Open Washington.

The Ontario Theatre, newest of the Kogod-Burka chain of deluxe nabes, is slated to open here about Nov. 1. House, which will seat nearly 1,400, will bid for first-run product.

Interesting angle is that it will be located only a couple of blocks from the Warner Bros. Ambassador, a first-run operation which plays product day-and-date with the WB showcase, the Warner Theatre. Ambassador has been a valuable WB property. This theatre has had the prosperous neighborhood all to itself. If the Ontario gets good product, D. C. will see a knockdown fight between the two big nabes.

Guarini Sets 3 Italo Pix for '52

Rome, Oct. 9. Alfredo Guarini, Italian producer who hit the international market with "Walls of Malapaga," will make "Soul and Heart" in Italy early next year. Story is the life of tenor Ferruccio Tagliavini, to be played by himself.

Others on his 1952 list are "Via Sistina" with Jacqueline Audrey, and "The Three Ports" with Isa Miranda (Mrs. Guarini).

Cusick Sees Savings

Continued from page 1

and frames were utilized in turning the film out on the French Riviera in both English and French versions. While juggling of international currencies is a complicated procedure calling for plenty of accounting, Cusick believes it's worth the effort in the final analysis.

Cusick International's operations are done under the banner of Tri-Partite Films. Latter organization may have British or French partners from time to time, depending upon the nature of the picture to be leased. Currently, Tri-Partite has no projects on the fire. However, Cusick, as an individual, is looking over scripts and may produce an independent package to be done in England next January.

Following reelection of District 65 of the Distributive, Processing and Office Workers of America as its bargaining agent, Screen Publicists Guild unit at the Columbia homeoffice will press for early opening of talks with the management on a new contract replacing the two-year pact which expired last Sunday (21). Union already has put in its bid to start negotiations.

SPG at Col voted to continue its DPOWA affiliation at National Labor Relations Board elections on Monday. Affirmative ballots totaled 26, seven were against and there was one absentee. DPOWA had no opposition in the vote, the ad-pub staffers having only the alternative of choosing no union at all.

In a second election, Col's other h.o. employees designated H-63 of the International Alliance of Theatrical Stage Employees as its bargaining rep. Vote was 172 in favor, 18 against and about 100 abstaining. District 65 had been on the ballot earlier, but withdrew, leaving H-63 without opposition.

Balloting similar to that at Columbia will take place Friday (26) at 20th-Fox. As at Col, SPG unit will have a choice of no affiliation at all or of continuing membership in the DPOWA. Overwhelming victory for the latter appears certain.

How soon after the election the 20th management sits down to talk contract terms with the union will determine whether it will hold any more public demonstrations. It has picked twice on Broadway in protest against a threat that the company was going to fire most of the advertising art and copy departments—a total of about 27 out of 43 members of the unit.

No further demonstrations are scheduled at the moment. About 300 DPOWA members picketed in groups last Thursday (18) in front of the Rivoli, N. Y., where 20th's "David and Bathsheba" is playing. Pickets were there from 6:30 to 9 p.m.

ABC-Remington-Rand Campaign for 'Lovely'

London, Oct. 9.

A new exploitation scheme, tying up with new British productions, has been started by the Associated British Cinema circuit. Project was launched jointly with Remington-Rand and kicked off with the Technicolor musical, "Happy Go Lovely." Under the deal, special trailer trailers are to be shown in the group's 400 theatres, with a contest directly linked with the picture.

Cost of the exploitation is being handled by R.R., which is supporting the scheme with extensive national press advertising and regular plugs on the commercial radio station at Luxembourg.

ABC also had a tie-up with Pepsi for "Laughter in Paradise." About 800,000 sample tubes, each containing a plug for the film, are being distributed free.

Snader Sales Adds 3

Three new staffers were named last week to Snader Productions sales division. Appointments, made by national sales manager Oliver A. Unger, cover the U. S. territory west of the Mississippi. Company distributes British imports.

Herbert Bregstein was set as western salesmanager while Robert L. Kronenberg becomes sales rep for the Los Angeles district. Harold Wiesenthal, formerly with Universal and Eagle Lion Classics, was named midwest and intermountain sales manager.

U's \$1.06 Divvy

Universal board has declared its regular quarterly divvy of \$1.06 1/2 per share on the 4 1/4% cumulative preferred stock.

Payment will be made Dec. 1 to stockholders of record on Nov. 15.

Foreign Pix Out for 1 Day in Mex

Mexico City, Oct. 16. U. S. and other foreign pix are to lose a day throughout Mexico this year.

Mexican films only will be exhibited Dec. 6, National Cinematographic Day, which opens National Cinematographic Week here.



THE BRIGHT LIGHTS SPELL M-G-M!

First in the First Runs on Broadway!
And it's the same all over the nation!

Press Time Flash!

"ACROSS THE WIDE MISSOURI" is sensational! First 11 spots only 10% under terrific "Show Boat" grosses.

Pop songs strung together by
(Continued on page 32)

Film Reviews Index

Continued from page 31

television in bromide fashion.

Excellent color.

Columbia release of Louis de Rochemont production. Stars Frank Sinatra, Billy Daniels, Terry Moore, Jerome Courtland, Toni Arden, features Audrey Long, Dick Wesson, Lynn Bari, William Tracy, Willard Waterman, Jonathan Hale, Amanda Blake, Benny Payne. Directed by Richard Quine. Screenplay, Lee Leach from story by Harold Hecht, camera, (Supercolor), Ellis W. Carter; editor, Jerome Thomas; musical director, George Dunning. Previewed Aug. 24. '51. Running time, 71 MINS.

Frankie Laine Billy Daniels
Billy Daniels Billy Daniels
Betty Halloway Terry Moore
Ted Mason Jerome Courtland
Tom Arden Toni Arden
Gloria Kelley Audrey Long
Irene Glick Dick Wesson
Mary Lynn Bari
A Little William Tracy
John Stevens Willard Waterman
Cyrus Pelly Jonathan Hale
Susan Manning Amanda Blake
Benny Payne Benny Payne
Miller Peter Dukak
Wilbur Peter Price

(Reviewed Aug. 29, 1951)

The Tall Target

Period melodrama starring Dick Powell; modest box prospects.

Metro release of Richard Goldstone production. Stars Dick Powell, Paula Raymond, features Adolphe Menjou. Directed by Anthony Mann. Screenplay, George Wells and Art Cohn; story, George Wells by Yates and Geoffrey Hounsley; camera, Paul C. Vogel; editor, Newell J. Kinnell. Tradehouse N. Y., July 24. '51. Running time, 74 MINS.

John Kennedy Dick Powell
Ginny Beaufort Paula Raymond
Calvin Jeffers Adolphe Menjou
Lance Beaufort Marshall Thompson
Rachael Lee
Homer Crowley Will Geer
L. Coulter Richard Roby
Mrs. Charlotte Alsup Florence Bates
John R. Cannon Victor Kilian
Mrs. Gibbons Katharine Warren
Stronger Leif Erickson
Feliceman Robert Bruce
Young Mother Barbara Billingsley
Thomas I. Ogden Will Wright
Tim Rielly Beula Toyner
Feliceman Robert Bruce
Simon G. Stroud Tom Powers
Abraham Lincoln Leslie Kimball
Allan Pinkerton James Harrison
Dapper Man Ida Foster

(Reviewed Aug. 1, 1951)

Texas Carnival (SONGS-COLOR)

Excellent comedy with Esther Williams, Red Skelton, Howard Keel. Good biz.

Metro release of Jack Cummings production. Stars Esther Williams, Red Skelton, Howard Keel, features Ann Miller, Paula Raymond, Keenan Wynn, Toni Tully. Directed by Charles Walters. Screenplay, Dorothy Kingsley; story, George Wells and Dorothy Kingsley; camera, (Technicolor), Robert Plank; editor, Adolphe Faron; music, Harry W. Brown; Dorothy Fields; musical direction, David Rose; choreography, Herman Pan. Tradehouse Sept. 8. '51. Running time, 74 MINS.

Debbie Telford Esther Williams
Cornie Guissel Red Skelton
Sally Shelby Howard Keel
Sunshine Jackson Ann Miller
Martha Sabina Paula Raymond
Don Sabina Keenan Wynn
Sheriff Jackson Toni Tully
Tex Hudkins Gloria Strain
Concessionaire Dick Wesson
Concessionaire Donald MacRidge
Mrs. Gastes Marjorie Wood
Hotel Clerk Hans Conrads
Mr. Gastes Thurston Hall
Jumler Duke Johnson
Bell Boy William Wood
For Willing and Orchestra Thelma Houston
Red Nerve Trio Thelma Houston

(Reviewed Sept. 12, 1951)

This Is Korea! (COLOR)

Republic release of U. S. Navy production. Filmed by U. S. Navy and U. S. Marine Corps photographers. Production supervision by John Ford, Rear Admiral U. S. N. (Ret.) At Loro's State, N. Y. Aug. 20. '51. Running time, 50 MINS.

(Reviewed Aug. 22, 1951)

Thunder On the Hill

Drama of wrongfully convicted murderers saved by a nun. Some distaff interest but just fair biz.

Universal release of Michel Kraike production. Stars Claudette Colbert, Ann Blythe, features Robert Douglas, Anne Crawford, Philip Friend, Gladys Cooper, Michael Pate, John Abbott, Connie Gilchrist, Gavin Leroy, Phyllis Loveley. Directed by Douglas Sirk. Screenplay, Oscar

Rosal and Andrew Bolt; from play, "Bonaventure," by Charlotte Hastings; camera, William Daniels; editor, Ted J. Kent; music, H. J. Salter. Previewed July 24. '51. Running time, 84 MINS.

Robert Douglas Claudette Colbert
Ann Blythe Ann Blythe
Robert Douglas Robert Douglas
Anne Crawford Anne Crawford
Philip Friend Philip Friend
Gladys Cooper Gladys Cooper
Michael Pate Michael Pate
John Abbott John Abbott
Connie Gilchrist Connie Gilchrist
Gavin Leroy Gavin Leroy
Phyllis Loveley Phyllis Loveley
Phyllis Loveley Phyllis Loveley
Norma Varden Norma Varden
Valerie Carden Valerie Carden
Queenie Leonard Queenie Leonard
Mrs. Smithson Patricia O'More

(Reviewed Aug. 8, 1951)

Tomorrow Is Another Day

Fully contrived melodrama of lovers on run from the law.

Warner Bros. release of Henry Blanke production. Stars Ruth Roman, Steve Cochran, features Loretta Young, Roy Fox, Morris Anshutz, John Kellogg, Leo Patrick. Directed by Felix Fajst. Screenplay, Art Cohn, Guy Endore; from story by Endore; camera, Robert Burke; editor, Alan Crossland, Jr.; original music, Danie Amithor. Tradehouse Aug. 6. '51. Running time, 70 MINS.

Ruth Roman Ruth Roman
Steve Cochran Steve Cochran
Loretta Young Loretta Young
Roy Fox Roy Fox
Morris Anshutz Morris Anshutz
John Kellogg John Kellogg
Leo Patrick Leo Patrick
Hutch Randell Hutch Randell
John Higgins John Higgins
Shirley Stine Shirley Stine
Johnny Bobby Hyatt
Warden Harry Antrim
Sheriff Walter Sande

(Reviewed Aug. 15, 1951)

Two Dollar Better (SONG)

Routine programmer of the \$2 sucker better.

Reboot release of Jack Broder production, produced and directed by Edward L. Heber. Stars John Lill, Marie Windsor, Steve Rode, features Barbara Logan, Robert Sherwood, Barbara Bester, Walter Kingsford, Dick Shellen, George Lewis, Emmett Rogers; from his "The Far Turn"; camera, Charles Van Enger, editor, Sherman Ross, song, Jean Logan. Previewed Sept. 15. '51. Running time, 74 MINS.

John Lill John Lill
Marie Windsor Marie Windsor
Steve Rode Steve Rode
Barbara Logan Barbara Logan
Robert Sherwood Robert Sherwood
Barbara Bester Barbara Bester
Walter Kingsford Walter Kingsford
Dick Shellen Dick Shellen
George Lewis Kay La Velle
Emmet Rogers Carl Switzer
John Lill John Lill
Marie Windsor Marie Windsor
Steve Rode Steve Rode
Barbara Logan Barbara Logan
Robert Sherwood Robert Sherwood
Barbara Bester Barbara Bester
Walter Kingsford Walter Kingsford
Dick Shellen Dick Shellen
George Lewis Kay La Velle
Emmet Rogers Carl Switzer

(Reviewed Sept. 15, 1951)

The Well

Gripping drama with adult appeal.

United Artists release of Harry M. Popkin production (Clarence Greene). Len Popkin, associated. Features Richard Widmark, Henry Kelly, Henry Morgan, Christine Larson, Tom Powers, Robert Osterloh. Directed by Leo Popkin, Russell Rouse. Screenplay, Russell Rouse, (Clarence Greene); camera, Ernest Madson; music, Chester Schaeffer; music, Dmitri Timokhin. Previewed Aug. 31. '51. Running time, 84 MINS.

Richard Widmark Richard Widmark
Henry Kelly Henry Kelly
Henry Morgan Henry Morgan
Christine Larson Christine Larson
Tom Powers Tom Powers
Robert Osterloh Robert Osterloh
Leo Popkin Leo Popkin
Russell Rouse Russell Rouse
Ernest Madson Ernest Madson
Chester Schaeffer Chester Schaeffer
Dmitri Timokhin Dmitri Timokhin

(Reviewed Sept. 3, 1951)

When Worlds Collide (COLOR)

Science-fiction yarn with hefty exploitation values; stout box prospects.

Paramount release of George Pal production. Features Richard Derr, Barbara Rush. Directed by Rudy Mate. Screenplay, Sidney Buchs, based on novel by George Ballmer and Philip W. Whitney. (Technicolor), John F. Seitz, W. Howard Greene; special effects, Gordon Jennings; Harry Bernard; process photography, Fredrick Edwards; music, LeRoy Emerson; editor, Arthur Schmidt. Tradehouse N. Y., Aug. 20. '51. Running time, 81 MINS.

Richard Derr Richard Derr
Barbara Rush Barbara Rush
John F. Seitz John F. Seitz
W. Howard Greene W. Howard Greene
Gordon Jennings Gordon Jennings
Harry Bernard Harry Bernard
Fredrick Edwards Fredrick Edwards
LeRoy Emerson LeRoy Emerson
Arthur Schmidt Arthur Schmidt

(Reviewed Aug. 29, 1951)

Whistle at Eaton Falls (ONE SONG)

Just fair semi-documentary of labor-management teamwork. Overlong and slow.

Columbia release of Louis de Rochemont production. Stars Lloyd Bridges, Dorothy Gish, Charles Carpenter, Murray Hamilton, James Westerfield, Lenore Loranger. Directed by Robert Rodnak. Screenplay, Lemist Ester, Virginia Shaler, developed from the research of J. Sanford Livingston; camera, Joseph Brun; editor, Angelo Ross, music score, Louis Applebaum, song, (Carlson Carpenter). Previewed July 20. '51. Running time, 94 MINS.

Lloyd Bridges Lloyd Bridges
Dorothy Gish Dorothy Gish
Charles Carpenter Charles Carpenter
Murray Hamilton Murray Hamilton
James Westerfield James Westerfield
Lenore Loranger Lenore Loranger
Robert Rodnak Robert Rodnak
Lemist Ester Lemist Ester
Virginia Shaler Virginia Shaler
Joseph Brun Joseph Brun
Angelo Ross Angelo Ross
Louis Applebaum Louis Applebaum
Carlson Carpenter Carlson Carpenter

(Reviewed Aug. 1, 1951)

Yes Sir, Mr. Bones (SONGS)

Lower case programmer built around old-time minstrel show.

Lippert Pictures release of Ron Ormond (Spartan) production. Direction and screenplay by Ormond. Stars Hugh Greenwald, editor, Hugh Winn, music, Walter Greene. Reviewed July 28. '51. Running time, 54 MINS.

Ron Ormond Ron Ormond
Hugh Greenwald Hugh Greenwald
Hugh Winn Hugh Winn
Walter Greene Walter Greene

(Reviewed Aug. 1, 1951)

You Never Can Tell

Whimsical idea about a slain dog which returns to earth as a human (Dick Powell). Modest biz.

Universal release of Leonard Goldstone production. Stars Dick Powell, Peggy Lee, features Charles Drake, Joyce Hodge, Albert Sharpe, Sara Taft, Will V�der, Watson Down, Lou Polan. Directed by Lou Broder. Screenplay, Broder and Broder; camera, story, Broder; camera, Mary Gattuso; editor, Fred Taft; music, Hans J. Kater. Previewed in N. Y., Aug. 16. '51. Running time, 74 MINS.

Dick Powell Dick Powell
Peggy Lee Peggy Lee
Charles Drake Charles Drake
Joyce Hodge Joyce Hodge
Albert Sharpe Albert Sharpe
Sara Taft Sara Taft
Will V�der Will V�der
Watson Down Watson Down
Lou Polan Lou Polan

(Reviewed Aug. 29, 1951)

DENVER

(Continued from page 9)

(2d wk). Fair \$5,000. Last week, \$6,500.

Denham (Cocktail) (1,750; 40-80)

—"A Place in the Sun" (Par) (2d wk). Good \$10,000 or close. Last week, \$13,500.

Denver (Fox) (2,525; 40-80)

—"Desert Fox" (20th) and "Corky Gasoline Alley" (Col). day-date with Esquire. Fast \$17,000. Last week, "Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono). good \$15,000.

Enquire (Fox) (742; 40-80)

—"Desert Fox" (20th) and "Corky" (Col). also Denver. Fine \$4,000 or near. Last week, "Painting Clouds Sunshine" (WB) and "Yellowfin" (Mono), \$3,000.

Orpheum (RKO) (2,600; 40-80)

—"Strip" (M-G) and "Red Badge Courage" (M-G). Good \$14,000. Last week, "Behave Yourself" (RKO) and "Bannerline" (M-G), \$12,000.

Paramount (Fox) (2,200; 40-80)

—"Man With My Face" (UA) and "Three Steps North" (UA). Light \$7,000. Last week, "Force of Arms" (WB) and "Varieties Parade" (Lip). \$8,000.

Tabor (Fox) (1,967; 40-80)

—"Captain Fabian" (Rep) and "Sea Hornet" (Rep). also Aladdin, Webber. Fair \$6,500. Last week, "Never Can Tell" (U) and "Daltons Ride Again" (Indie), poor \$5,000.

Vogue (Pike) (600; 60-80)

—"Tony Draws Horse" (Indie) (2d wk). Fine \$2,500. Last week, \$2,800.

Webber (Fox) (750; 40-80)

—"Captain Fabian" (Rep) and "Sea Hornet" (Rep). also Aladdin, Tabor. Okay \$2,500 or over. Last week, "Never Can Tell" (U) and "Daltons Ride Again" (Indie), \$2,000.

WASHINGTON

(Continued from page 9)

"Day Earth Stood Still" (20th). (2d wk). Sharp drop to okay \$9,000 after lofty \$15,000 last week. Moves.

Metropolitan (Warner) (1,200; 74-81) —"Streetcar Named Desire" (WB) (3d wk). Still sturdy at \$12,500. Last week, \$17,000. Holds.

Palace (Loew's) (2,370; 44-74) —"Texas Carnival" (M-G) (2d wk). Satisfactory \$13,000 after big \$21,500 last week.

Playhouse (Lopter) (485; 44-81) —"No Highway in Sky" (20th) (4th wk). Change in ads to accent comedy has hyped this to firm \$5,500 for second consecutive week.

Warner (WB) (2,174; 44-74) —"Painting Clouds With Sunshine" (WB). Unexciting \$12,000. Last week, "Saturday's Hero" (Col.), \$11,500.

Trans-Lux (T-L) (654; 50-81) —"Place in Sun" (Par) (2d wk). Terrific \$14,000 almost up to last week's wow \$13,000. Holds indef.

'Fox' Seattle Standout Lusty 15G; 'Pickup' 12G

Seattle, Oct. 23. Continued cool weather is helping biz here currently. "Pickup" at Coliseum looks great while "Desert Fox" is standout with big session at Paramount. "No Highway in Sky" is very good at Fifth Avenue. "Golden Horde" is still good in second stanza at Music Hall.

Estimates for This Week Coliseum (Evergreen) (1,829; 65-90) —"Pickup" (Col) and "Chain of Circumstances" (Col). Beverly Michaels personal on Thursday helped get this off well. Great \$12,000. Last week, "Earth Stood Still" (20th) and "Triple Cross" (Mono) (3d wk), \$6,500.

Fifth Avenue (Evergreen) (2,366; 65-90) —"No Highway in Sky" (20th) and "Leave to Marines" (Lip). Very good \$10,000. Last week, \$12,500 top, "David and Bathsheba" (20th) (3d wk-6 days), \$7,800.

Liberty (Hamrick) (1,600; 65-90) —"Behave Yourself" (RKO) and "Mark Renegade" (U) (2d wk). Mild \$4,500 in 6 days. Last week, nice \$9,500.

Music Box (Hamrick) (850; 67-90) —"Unknown World" (Lip) and "Highly Dangerous" (Lip) (2d wk). Fairish \$2,500 in 4 days. Last week, \$5,800.

Music Hall (Hamrick) (2,282; 65-90) —"Golden Horde" (U) and "Two Dollar Better" (Indie) (2d wk). Okay \$6,000 in 6 days. Last week, solid \$9,700.

Orpheum (Hamrick) (2,590; 65-90) —"Come Fill Cup" (WB) and "Tomorrow Another Day" (WB). Mild \$9,000. Last week, "Painting the Clouds" (WB), \$8,600.

Palomar (Sterling) (1,350; 40-70) —"His Kind of Woman" (RKO) and "Rhubarb" (Par) (2d runs). Fair \$3,500. Last week, "Jim Thorpe" (WB) and "Happy Go Lovely" (RKO), \$2,900.

Paramount (Evergreen) (3,049; 65-90) —"Desert Fox" (20th) and "3 Steps North" (UA). Big \$15,000. Last week, "Place in Sun" (Par) and "Basketball Fix" (Indie) (2d wk-9 days), sturdy \$11,000.

Young's Pretty (21,000; Mont'l; Wayne Hot 20G Montreal Oct. 23.

Holdovers and new entries are about even this week and so is the trade they are doing. "Rich Young, Pretty" looks great at Palace while "Flying Leathernecks" shapes equally big at Capitol.

Estimates for This Week Palace (C.T.) (2,626; 34-60) —"Rich Young, Pretty" (M-G). Great \$21,000 or over. Last week, "Place in Sun" (Par) (3d wk), \$12,500.

Capitol (C.T.) (2,412; 34-60) —"Flying Leathernecks" (RKO). Fast \$20,000 for John Wayne starrer. Last week, "His Kind of Woman" (RKO) (2d wk), \$11,500.

Princess (C.T.) (2,131; 34-60) —"Asphalt Jungle" (M-G). Fine \$11,000. Last week, "Mask of Avenger" (Col), \$12,000.

Loew's (C.T.) (2,855; 40-65) —"Here Comes Groom" (Par) (2d wk). Good \$18,000 following socko first at \$24,500.

Imperial (C.T.) (1,839; 34-60) —"The Mob" (Col) and "Harlem Globe Trotters" (Col) (2d wk). Fine \$8,000 after a smash \$11,000 opener.

Orpheum (C.T.) (1,048; 34-60) —"Pickup" (Col) and "Chain of Circumstances" (Col) (2d wk). Sock \$9,000 following \$10,500 first week.

'MOB' ROBUST \$9,000, MPLS.; 'HIGHWAY' 6G

Minneapolis, Oct. 23.

The Minnesota-Nebraska homecoming grid game attracted throngs and drew a crowd of 80,000 at \$3.50 per, but even over weekend there was no noticeable boxoffice resurgence. Now product is not rated especially strong but "The Mob" shapes lively at Orpheum.

Estimates for This Week Century (Par) (1,000; 50-76) —"People Will Talk" (20th) (m.o.). Good \$6,000. Holds. Last week, "Mr. Drake's Duck" (UA), \$2,000.

Copher (Berger) (1,000; 50-76) —"Day Earth Stood Still" (20th) (3d wk). Fading out to light \$3,000. Last week, okay \$4,700.

Lyric (Par) (1,000; 50-76) —"Sunny Side Street" (Col) and "Big Gusher" (Col). Lean \$4,500. Last week, "Angels in Outfield" (M-G) (2d wk), \$3,000.

Radio City (Par) (4,000; 50-76) —"Painting Clouds Sunshine" (WB). Modest \$10,000. Last week, "People Will Talk" (20th), \$9,000.

RKO-Orpheum (RKO) (2,800; 40-76) —"The Mob" (Col). Lively \$9,000 or near. Last week, "Saturday's Hero" (Col), \$8,500.

RKO-Pan (RKO) (1,600; 40-76) —"Drums in Deep South" (RKO) and "Jungle Manhunt" (Col). Fair \$5,000. Last week, "Son Dr. Jekyll" (Col) and "Criminal Lawyer" (Col), \$4,500.

State (Par) (2,300; 50-76) —"No Highway in Sky" (20th). Mild \$6,000. Last week, "Crosswinds" (Par), \$9,000 in 8 days.

World (Mann) (400; 50-80) —"Dancing Years" (Mono). Poor \$1,800. Last week, "Eye Witness" (UA), mild \$2,000.

ST. LOUIS

(Continued from page 8)

Nice \$13,000 following \$20,000 initial stanza.

Missouri (F&M) (3,500; 60-75) —"Behave Yourself" (RKO) and "Father Takes Air" (Mono). Good \$11,000. Last week, "No Highway in Sky" (20th) and "Mr. Drake's Duck" (UA), \$10,500.

Pageant (St. L. Amus.) (1,000; 50-76) —"Tales of Hoffmann" (Indie) (2d wk). Solid \$7,000 after first session at \$6,000.

St. Louis (F&M) (4,000; 90-120) —"Streetcar Named Desire" (WB) (2d wk). Holding at \$15,000 after socko \$21,000 first stanza.

Shubert (Indie) (1,500; 60) —"Day Earth Stood Still" (20th) and "Three Desperate Men" (Lip). Still good at \$2,500 following \$3,500 initial round.

PORTLAND, ORE.

(Continued from page 8)

Advanced-price run, smash \$7,500. Last week, same.

Mayfair (Parker) (1,500; 65-90) —"Captain Fabian" (Rep) and "Secrets Monte Carlo" (Rep). Fancy \$7,000 or near. Last week, "Meet After Show" (20th) and "Texas Rangers" (Col) (m.o.), \$6,200.

Oriental (Evergreen) (2,000; 65-90) —"Place in Sun" (Par) and "Varieties on Parade" (Indie). day-date with Orpheum. Hot \$6,000. Last week, "People Will Talk" (20th) and "Guy Who Came Back" (20th), \$7,000.

Orpheum (Evergreen) (1,750; 65-90) —"Place in Sun" (Par) and "Varieties Parade" (Indie), also Oriental. Bright \$9,000. Last week, "David and Bathsheba" (20th) (2d wk), advanced prices, \$10,500.

Paramount (Evergreen) (3,400; 65-90) —"People Will Talk" (20th) and "Guy Came Back" (20th) (2d wk). Okay \$6,500. Last week, also at Oriental, good \$11,500.

United Artists (Parker) (890; 65-90) —"Texas Carnival" (M-G). Fast \$10,000. Last week, "Mr. Imperium" (M-G), \$4,000.

New York Theatres

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—SHOWMEN'S TRADE REVIEW

"DECARLO IS EASY ON THE EYE!"
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TO LOOK AT and her costuming
will keep male attention on the
alert!"
—FILM DAILY

"DECARLO IS AN EYE-FILLING HEROINE!"
—HARRISON'S REPORTS

"DECARLO GUSHES WITH ALLURE!"
—INDEPENDENT FILM JOURNAL

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Directed by ROY ROBINSON • Original Story and Screenplay by Patrick Kearney and George Hanning Brown • A United Artist Production

Date her...thru UA

D.C.'S COLOR BLITZ SEEN DOOM FOR CBS SYSTEM; WILSON CALLS TV EXECS

CBS, whether intentionally or not, might have sounded the death knell for its own color television system via its decision last week to abandon all further color activity for the duration of the national emergency.

That's the consensus of trade reaction to the CBS move. Industryites point out that, in shelving its tint TV at this time, CBS is also shelving the chief advantage it held over RCA and other competing manufacturers now working on an all-electronic, compatible system—that of gaining a foothold on the public with its field sequential and non-compatible system before other systems are ready. Whether RCA and the other CBS competitors will be able to commercialize their sys-

Raibourn's Bid

Paul Raibourn, Paramount veepee, phoned CBS over the weekend when he heard that the web was abandoning its color video for the duration, to put in a bid for the web's color cameras and other equipment. He hopes to use it in color TV research currently being conducted by Par in connection with its new Lawrence tube.

CBS answered that it would give his request full consideration and advise him of its decision whether to sell the equipment.

Paramount is going ahead with production of its Chromatic color tele tubes. Raibourn said this week, since it uses no more vital materials than an ordinary black-and-white cathode.

Details in the Film Section

Solid Sunday Commercial Sked 2:30-11 P.M. at NBC; 'Battle Report' Is Shifted

"Battle Report" one of the few sustainers left on NBC-TV's Sunday afternoon schedule, moves Nov. 4 from its present 3 to 3:30 period back to 2 p.m., to make way for the new Johns-Manville dramatic series, which premeas that day. Move will give NBC a solid commercial lineup Sundays from 2:30 p.m. through "Leave It to the Girls" at 11 p.m.

NBC has concentrated on public service shows for its Sunday afternoon programming, and has found that several of them have paid off via luring institutional advertisers in as sponsors. Lineup, for example, now includes "American Forum" at 2:30, bankrolled by Behn Aluminum; the Johns-Manville show at 3, "Juvenile Jury," sponsored by Minnesota Mining at 3:30, and "Meet the Press," with Revue Copper & Brass sponsoring, at 4. Kid shows then take over from 4:30 until the new Chesterfield "Sound Off Time" at 7.

Schubert's 30G Crime Club Series In Doubleday Pact

Indie packager Bernard L. Schubert has wrapped up a deal with Doubleday & Co. for exclusive television rights to the publisher's string of "Crime Club" authors, which he plans to use for a top-budgeted series of midnight to 1 a.m. video shows. Both NBC and CBS have evidenced interest in the series, titled "Crime Club of the Air," and it will probably go to whichever web can clear the necessary station time.

Deal gives Schubert close to 900 properties with which to work, penned by such w.k. whodunit authors as Mary Roberts Rinehart, Sax Rohmer, Edgar Wallace, Mignon G. Eberhardt and Rufus King. Also on the Doubleday list are Margery Allingham, Philip MacDonald, Manning Coles, Mabel Searley, Doris Miles Disney, H. C. Bailey, Helen Reilly, Jonathan Lattimer, Anthony Berkeley, Francis Hes, John Stephen Strange, Kathleen Moore Knight, Selwyn Jepson and George Bagby.

Stories are considered especially hot properties at this time because of consistent viewer complaints about the rut into which TV mystery shows have slipped. Schubert's contract with Doubleday gives him immediate access to what are considered some of the best mystery stories ever written. Producer expects to have a ready-made audience of millions for the series, because of the tremendous circulation enjoyed by the novels via lending libraries throughout the country.

Schubert is planning a \$30,000 talent and production budget for each show. He's pacted Edgar Peterson, who produced last season's "Pulitzer Prize Playhouse," as exec producer. Harry Kurnitz, top writer who adapted the "Thin Man" series for Metro, will head the scripting stable.

Best Foods' 2-Hour Sponsor Deal on WABD

In one of the biggest sales for a single local sponsor in television, DuMont this week pacted with Best Foods for a weekly two-hour show on WABD, the web's N. Y. flagship. Deal, set through Benton & Bowles, calls for the Sunday 4 to 6 p.m. period starting this week (28).

Show is to be "Sunday Matinee," a series of American and British feature film oldies, with Rex Marshall as program host. "One of Our Aircraft Is Missing," a British film, tees off the series this week.

Tint Axe Cues Return Of Roller Derby to CBS

Roller Derby, which premeas originally on the CBS-TV web in November, 1948, returns to that network Saturday (27) as replacement for the color football pickups, axed after last week's game as a result of CBS' decision to abandon its tint TV for the duration of the national emergency.

Derby is to be carried over WCBM-TV, the web's key N. Y. station, and offered to other stations on the net which had been picking up the gridcasts. It's to go from 3 to 5:30 p.m.

Protestants Tell FCC: Don't Weaken On Educational TV

Washington, Oct. 23

"Don't weaken on educational television." Such a pleading, in effect, was made to the Federal Communications Commission yesterday (Mon.) by the Protestant Radio Commission, representing 31,000,000 members of the Churches of Christ in America.

Alluding to efforts of commercial broadcasters to give educators UHF instead of VHF channels, Dr. Ronald H. Bridges, executive director of PRC, urged the Commission to "stand firm" on the proposed set-aside and not to allow the reservations to be "whittled away" by yielding to arguments that VHF channels should not be allowed to lie idle.

Dr. Bridges emphasized that the Protestant Church is asking no special privileges for religion, but is concerned that education is assured "its rightful place" in television. He pointed out that the Protestants have taken a leading role in public education as exponents of free schools open to all creeds.

The possibilities of TV in educating the ignorant and the unschooled were stressed by Dr. Bridges, in his testimony filed in connection with the Commission's TV allocation proceeding. "I believe that radio and television and films," he said, "afford a new emancipation to millions of people around the world who have not had the opportunity to learn the printed word and in some cases who are unable to learn the printed word."

Dr. Bridges told the Commission that "books will always remain a great resource for human understanding, but actual seeing and hearing will be nearer and more effective. Those people who are best disposed to learn by seeing and hearing should not be penalized by a book culture, but should be encouraged to hear and see, and thus to learn in their best way."

There is no doubt, said Dr. Bridges, that reading will be cut down as TV expands. "Nevertheless," he asserted, "the main point is that we who seek to educate"

(Continued on page 46)

Average Family Story To Be Johns-Manville. Initial Tele Splurge

For its initial splurge in TV, Johns-Manville is sponsoring a Sunday afternoon dramatic series on NBC-TV, titled "Fair Meadow, USA," which will depict "the story of the average American family." Series, which will carry a \$12,500 talent nut, will be scripted by Agnes Ridgway, who wrote the former "Those We Love" show on CBS, and came to attention years back for her dramatic vignettes on the old Rudy Vallee variety show.

Program goes into the 3 to 3:30 Sabbath afternoon segment, and will get a full web spread. J. Walter Thompson is packaging the show, with Tony Stanford as production supervisor. Preem date is Nov. 4.

U.S. Tooters Totter Titoites

Washington, Oct. 23.

Tito is permitting the Yugoslavs to be poisoned by "decadent" U. S. swing and jitterbugging. Radio Moscow claimed sorrowfully last week. The broadcast, beamed to Yugoslavia, was picked up by official American monitors.

Said Radio Moscow: "The Titoites are introducing into Yugoslavia decadent U. S. culture in the form of swing and other exotic dances which have nothing in common with beautiful folk dances of the past. Many honest people walking along the streets in Zagreb, especially in the evening, hear howling in the dance halls and wonder what all this commotion is about."

"They should know that by the introduction of the crazy dances from the United States, Zagreb dancing halls have been converted into gangster dens."

"There is no need for the Titoites to shed crocodile tears about the bad behaviour of Yugoslav youths, nor is it necessary to complain about Zagreb youths swearing through the streets in broad daylight. The remedy for this is the prohibition of the showing of U. S. gangster films."

OG's 'Amateur Hour' Memphis Hoopla Accents Off-Air Promotion Values

Memphis, Oct. 23

This town is still talking of the SRO chalked up by Ted Mack and his "Original Amateur Hour" troupe, which originated its ABC broadcast from the Ellis Auditorium last Thursday (18) before a sellout crowd of 6,500 under charity-sponsored auspices that could have disposed of an additional 6,000 tickets, and which racked up a new house record here. Proceeds went to the Memphis Press-Scimitar's Goodfellows Christmas Fund.

Similarly, the Mack show will originate from the 13,000-seat Arena in Milwaukee on Nov. 1 and here, too, the last ticket was sold two weeks ago, with proceeds going to the City of Hope, the only free service cancer hospital in the world. On Nov. 23 Mack does a show from the 11,000-seat Municipal Auditorium in Kansas City on behalf of the Baptist Memorial Hospital, with a sellout already indicated.

What is all the more remarkable about Mack and the "Original Amateur Hour," in the face of recent n.g. experiences of top name stars on personal appearance tours, is the additional factor of an extra program bonus for the sponsor, in this instance Old Gold, through the expedient of latching on to a local charity (with OG even defraying all expenses involved).

Network clients, with an awareness of "Amateur Hour's" three-year record of playing to sellout audiences extending from New York's Madison Square Garden to San Francisco's Cow Auditorium, on behalf of humanitarian causes, are becoming increasingly conscious of the promotional payoff accruing to the sponsor's product.

ABC Going Uptown In Radio City Exit

ABC, which has to exit the Radio City quarters it has occupied since the Blue Network was split off from NBC, is expanding around its present Television Centre at 7 West 66 Street. Web has taken over the Wilson Storage Warehouse just east of its W. 66 St. building. It has also acquired three brownstone buildings west of the tele centre and the garage which adjoins them.

All the buildings acquired are being reconstructed to house the web's offices, studios and facilities. (Continued on page 46)

CBS PREPS 4 KID SHOWS FOR TV; BARBER ON ONE

CBS, which hasn't had a television kid show on its network since "Mr. J. Magination" and "Lucky Pup" were jettisoned last season, has four new ones presently in the works. Two of these are slated to start by early December.

Red Barber, CBS sports chief, will star in one of the shows, which will naturally tie in with sports in some way. Program is tentatively scheduled for a Saturday morning half-hour. Other one, scheduled for noon to 12:30 p. m. Sundays, will originate from WCAU-TV, Philadelphia. Titled "In the Park," it features Bill Sears, who's on the WCAU news staff, in what's described by CBS as a different type of puppet show.

DuMont Blast At Wilsons' 'Request'

As the only television exec of the anti-CBS color contingent to take an open stand on Defense Mobilizer Charles E. Wilson's request that CBS abandon its color TV for the duration of the national emergency, Dr. Allen B. DuMont blasted Wilson's move as being "open to serious question as to real necessity or worthwhile accomplishments." He also took the occasion to request the FCC to "open the doors to consideration of a fully electronic and compatible system for approval at the proper time."

In a wire to Wilson Saturday (20), the day after the news broke, DuMont said the Government action "is also open to question as a defense move." If the FCC, rather

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VANDA TO EUROPE TO SURVEY CIRCUS ACTS

Philadelphia, Oct. 23

Charles Vanda, creator and producer of "The Big Top," CBS circus show, sails tomorrow (24) on the Ile de France for a month's survey of circus acts in France and Spain. Meetings have been arranged with directors of the Cirque Medrano, Cirque d'Hiver and Pinder, in Paris, as well as the Circo Price, Madrid, and the Circo Trebol, Barcelona, for Vanda to review Europe's sawdust attractions as TV possibilities.

Vanda, who is v. p. in charge of television for the WCAU stations, will also set up film coverage of the United Nations meetings in Paris for the stations' Philadelphia clients.

Omaha Thrush New Pgm. Director in N. Carolina

Omaha, Oct. 23.

Lester L. Gould, president of WJNC, of Jacksonville, N. C., has named Frances A. Bovick, of Omaha, new program director. She completed a tour with Frankie Carle a year ago and sang as Fran Barclay on the Coast.

Here she was associated with KBON and KFAB.

INDUSTRY HAILS NEW TV CODE

'So Who Needs You?'

Chicago, Oct. 23

Although the NBC brass walked quietly around the fringes of the rump affiliates meeting here Thursday (18), they figuratively carried a big stick which they were prepared to use if necessary in keeping Milwaukee's obstreperous WTMJ topper Walter Damm in line. Their "big stick" was the new 740-foot AM transmitter tower that went into operation last week, which potentially increased the signal strength of WMAQ, NBC's Chi o & o station.

With WMAQ traditionally but heretofore discreetly covering much of the WTMJ area, including the station's beer capital home town, the new tower puts the network in an even stronger "you need us more than we need you" position in dealing with the aggressive WTMJ exec.

Industry's 'What Ever Happened To Morency Group?' Gets Chi Answer

Chicago, Oct. 23

The Affiliates Committee, which sprang into being at last April's NARTB convention as an aftermath to the CBS radio rate cuts, has come to the realization that if it's to do an effective job in coping with the various forces seeking to downgrade AM values because of the influence of television, it'll have to arm itself with concrete and detailed "facts" proving there's still considerable life in the "old" medium.

The group, spearheaded since its inception by Paul W. Morency, general manager of WTIC, Hartford, took a long step in that direction at last week's meeting here when it was decided to seek the services of a topnotch research man. Now that NBC has set in motion its own plans to reappraise its affiliates' rate structure, the need has become more obvious for an "independent" study of the contemporary facts of AM economic life which can be used as a counterbalance to any re-evaluation which reflects the interest of "special groups."

Intangible Result

It's remembered that the Affiliates Committee first turned its attention to radio studies of the American National Advertisers, which evidenced what is felt to be a decidedly one-sided view of the picture. Bulk of the committee's activities the past six months have been devoted to huddles with ANA members, either collectively or individually, in an attempt to re-sell

(Continued on page 46)

NBC Tossing Out Costly Sustainers

NBC is cancelling "You Can't Take It With You" and "The Magnificent Montague," two of its more costly sustainers. Move is in line with the web's pricing its properties in a more "realistic range" to snag sponsors.

In place of "Can't Take It," Walter Brennan-starrer, beamed Fridays at 9:30 p. m. NBC program Veepee Charles (Bud) Barry is inserting "NBC Presents: Short Story," a series dramatizing classics of short fiction. Aired got a good critical reaction when it premiered in summer of 1950.

For "Montague," which stars Monty Woolley, net will replace with "Jane Ace, Disk Jockey." Series, which will go Saturdays at 8 p. m., spots Mrs. Ace and a guest star (who each week turns out to be husband-scripter Goodman Ace).

Herrmann Brazil Junket

Harry Herrmann, of the J. Walter Thompson TV production staff, leaves for Rio de Janeiro later this week to check in at JWT's Brazil branch to set up a video department.

Herrmann will also be lent-leased by the agency to the Brazilian government to give a programming-production assist on that country's TV network operations. He'll return to New York in about two months.

POLICING TO BE BIG PROBLEM

BY GEORGE ROSEN

Chicago, Oct. 23

The TV code as promulgated by the Television Program Standards Committee of the National Assn. of Radio-Television Broadcasters is generally hailed by the industry as the most significant move to date to set the sprawling medium's house in order.

In the 30-page document which covers all aspects of programming the 12-man committee which framed the code has managed to hit at the core of evils and abuses. These had sparked nationwide protests and threatened "outside rule" such as the Congressional bill proposed by Sen. William H. Benton for the setting up of a Citizens Advisory Board.

With this self-imposed policing, however, the TV industry, it's generally agreed, is "off the hook." For

Highlights of New TV Code
Appear on Page 36.

with its "Stamp of Approval" and a six-man review board—following closely the trail of the film industry production code—the television industry appears to have accomplished what radio in the many years of broadcasting had tried unsuccessfully to do.

Whereas the AM code lacked "teeth" and subsequently made enforcement a hit-and-miss proposition, the nation's telecasters now have compliance spelled out for them. They are left with no alternative but to fall in line and subscribe to the newly promulgated precepts to retain the "stamp of approval" or else invite the wrath of local blue-roses.

Stations will be permitted to flash the industry's TV seal only as long as they adhere to the code framework. The review board will handle the "watch dog" duties and will refer any violations of the programming standards to the full NARTB board of directors, which can revoke by two-third vote the station's subscription to the code.

All-Encompassing

With but a few minor revisions, the TV code won the unanimous approval of the key telecasters, representing the networks and the major stations, in attendance at the Chi conclave called by the NARTB last Friday (9)—with only three abstaining from chiming in with their endorsement pending further study of the provisions.

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Affiliates Think NBC-TV Echelon Should Pay More Attention to Shows; Damm - Inspired Meet 'Best Yet'

Chicago, Oct. 23

Destroyer Escort

Chicago, Oct. 23

For years Walter Damm, general manager of WTMJ, Milwaukee, has won hands down as the most rambunctious of broadcasters at industry meets. (WJ's Harry Hannister has been conceded the No. 2 spot.)

As the instigator of last Thursday's NBC affiliate meet, designed to resolve issues at stake with the network, Damm was upholding tradition—but with a fine point of difference this time. Within memory of longtime vets at industry huddles, Damm always "soloed" it. But at last week's meet, Mrs. Damm also put in an appearance. Broadcasters immediately tagged her "The destroyer escort off the Damm port bow."

The Walter J. Damm (WTMJ, Milwaukee) inspired meeting of the NBC Affiliates in Chicago last Thursday (18), which brought out many of the nation's key broadcasters, resolved itself into what was generally hailed as one of the most constructive industry sessions in years. From the standpoint of both NBC and the affiliates, it was apparent that at least on the TV horizon, no serious schisms existed that couldn't be thrashed out to mutual advantage.

It was a day devoted exclusively to the network affiliate relations on TV. The new NBC radio formula and its drastic reappraisal of the rate structure, which will revamp the web's thinking on each affiliate's stature and measure of importance, was virtually confined to off-the-cuff, corridor discussion. That NBC's new radio modus operandi remained a burning issue, that could ultimately lead to revolt among those affiliates destined for the short end of the NBC yardstick, loomed very much in the forefront. But it was equally apparent that until NBC's actual revival of the "riot act" in its individual negotiations with the stations, it was still too early to determine the extent of the squawks.

If some anticipated fireworks on the radio rate structure issue at the Chi convention, they were doomed to disappointment. NBC had a battery of "observers" on hand to appraise the overall thinking, led by veepee Carleton Smith, and by check-out time they were convinced that harmonious relations between the web and its member stations were not in immediate jeopardy.

Echelon Brushoff?

Not that the TV affiliates didn't have their grievances. They felt that this time up they were entitled to "write" the Boca Raton agenda of the NBC convention next month, and forthwith registered their complaints in a series of resolutions to be submitted to the NBC brass for resolving at the annual meet in Florida.

The affiliates were concerned

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Tandem No. 2' On NBC Agenda

NBC, whose "Operation Tandem" is sold out, is planning a second strip of three half-hours as spot-carriers. "Tandem Two" will include the middle half-hour of the "Big Show." Screen Directors Playhouse (which is being re-priced and a whodunit. Latter may be one of the web's stable of mysterious or Hi Brown's "Inner Sanctum")

When "Tandem" was launched last year it included six 30-minute segments on five shows: two half-hours of "Big Show" and a half-hour apiece of "NBC Symphony," "Screen Directors Playhouse," "Duffy's Tavern" and "Man Called X."

The current "Tandem" lineup, which is SHO, includes a portion of the Tallulah Bankhead starrer, the Dean Martin-Jerry Lewis series and "Mr. Keen." New additions will bring "Tandem" back to six half-hours on five aires.

Judd's 'Between Us'

Minneapolis, Oct. 23

U. S. Senator Walter Judd (R, Minn.) has been given time by station KEYD here for a weekly program.

He's on once a week and his series of talks, critical of the present Democratic administration and president and analyzing foreign and domestic issues, is called "Just Between Us."

RCA Victor's 35G Revue for NBC-TV As Pinza Starrer

Ezio Pinza gets his initial weekly TV series starting Nov. 15, when he stars in the new "RCA Victor Revue," half-hour show which RCA Victor is sponsoring. Program goes into the Friday evening at 8 p.m. being vacated by "Quiz Kids," which had been earmarked for "The Goldbergs." Latter, however, has been postponed and may ultimately move into the Saturday at 7 p.m.

New RCA show, in addition to Pinza, will have a permanent stock company of top new artists, with a Victor recording tie-in. Format will comprise musical dramatizations.

This represents RCA's major production plunge in TV to date. J. Walter Thompson, agency on the account, is currently blueprinting the stanza.

Pending exit of "Quiz Kids" and (Continued on page 43)

Christal's \$3,000,000 Petry Raid

Chicago, Oct. 23

It remained for the station rep delegation who joined with key broadcasters of the nation in converging on Chicago, last week for the TV Code session and the NBC Affiliates powwow, to provide the real bombshell that occasioned as much if not more comment than the broader industry problems on the agenda.

Revelation of the Ed Petry-Henry Christal splitup, after years of feuding, and the desertion of six of the choice station plums from the Petry outfit into the new Christal station rep operation, carried with it sensational overtones for the broadcasters in attendance.

In one fell swoop, Christal falls heir to such major league operations as WBEN, Buffalo; WHAS, Louisville; WDAF, Kansas City; KPH, Wichita; KFI, Los Angeles; and WTMJ, Milwaukee.

It gives Christal a \$3,000,000 billings bonanza for his new operation, WDAF and KFI, with a non-contract working agreement with Petry, will shift over Jan. 1, but the other four stations, still contractually bound to Petry, will

make the move when their parts expire within the next year.

The Christal move-in as a major contender in the station rep sweepstakes, will have the effect of completely reshuffling the standings among the big-league competitors. The wholesale desertions from Petry gives the Katz agency an undisputed majority on the TV sta-

44% Burn

Chicago, Oct. 23

Station reps were almost as conspicuous at the Chi industry meets as the broadcasters, with all the major outfits sending in their strongest "station relation" ammunition to court favor among the affiliates.

However, the appearance of arch enemies Henry Christal and Ed Petry, the latter holding forth cross town at the Ambassador, and Christal at the Stevens headquarters, cued the major attention.

Petry threw a big shindig for the operators of the stations he reps. It didn't rest too well with Christal—for as 44% owner of the Petry outfit he was helping "bankroll" the festivities for the opposing camp.

tion front. Petry, until now kingpin among the AM rep operators, is reduced to the same level as Katz and Free & Peters, with even the likelihood that the latter two may move out front in AM billings.

The Christal ascendancy with his own operation will also have an effect on other rep offices, cueing some major personnel shifts. Scheduled to join forces with Christal is Irving Gross, who was given his walking papers as a "Christal man" as the aftermath of the litigation in which the courts voted Petry control of the operation following the drawn out Christal-Petry feuding. Christal, with a 44% ownership in the Petry outfit, stayed on until about 60 days ago when he walked out of his \$100,000 a year job.

Also joining forces with Christal will be two ex-Petry execs who had moved over to the Taylor station rep office in the wake of the Petry victory. These are Jack Thompson and Lloyd Bernard. Latter went with Gross into the Taylor outfit as a veepee.

While Petry still retains a fat slice of cream station, repping, broadcasters here were conscious of how the Christal ascendancy will alter his standing.

Highlights of Television B'casters Code of Program Standards

Advancement of Education and Culture

1. Commercial television provides a valuable means of augmenting the educational and cultural influences of schools, institutions of higher learning, the home, the church, museums, foundations, and other institutions devoted to education and culture.

2. It is the responsibility of a television broadcaster to call upon such institutions for counsel and cooperation and to work with them on the best methods of presenting educational and cultural materials by television. It is further the responsibility of stations, networks, advertising agencies and sponsors consistently to seek opportunities for introducing into telecasts factual materials which will aid in the enlightenment of the American public.

3. Education via television may be taken to mean that process by which the individual is brought to ward informed adjustment to his society. Television is also responsible for the presentation of overtly instructional and cultural programs, scheduled so as to reach the viewers who are naturally drawn to such programs, and produced so as to attract the largest possible audience.

4. In furthering this realization, the television broadcaster:

- Should be thoroughly conversant with the educational and cultural needs and desires of the community served.
- Should affirmatively seek out the responsible and accountable educational and cultural institutions of the community with a view toward providing opportunities for the instruction and enlightenment of the viewers.
- Should provide for reasonable experimentation in the development of programs specifically directed to the advancement of the community's culture and education.

Acceptability of Program Material

(Stricken from Code proper but added as an addenda in order not to offend reader sensitivities.)

Program materials should enlarge the horizons of the viewer, provide him with wholesome entertainment, afford helpful stimulation, and remind him of the responsibilities which the citizen has to wards his society. Furthermore:

- (i) Profanity, obscenity, snarl and vulgarity are forbidden, even when likely to be understood only by part of the audience. From time to time, words which have been acceptable, acquire undesirable meanings, and telecasters should be alert to eliminate such words.
- (ii) No approval shall be given to the use of words and phrases including, but not limited to, the following:
 - Alley cat (applied to a woman); bat or broad (applied to a woman); Bronx cheer (the sound); chippie; cocotte; God, Lord, Jesus, Christ (unless used reverently); grapes; fanny; fairy (in a vulgar sense); finger (the); fire, cries of; Gaud; goose (in a vulgar sense); "hold your hat" or "hats"; hot (applied to a woman); "in your hat"; Madam (relating to prostitution); nancer; nuts (except when meaning crazy); pansy; raspberry (the sound); slut (applied to a woman); S.O.B.; son-of-a; tart; toilet gags; tom cat (applied to a man); traveling salesman and farmer's daughter jokes; whore; damn; hell (excepting when the use of said last two words shall be essential and required for portrayal, in proper historical context, of any scene or dialogue based upon historical fact or folklore, or for the presentation in proper literary context of a Biblical, or other religious quotation, or a quotation from a literary work provided that no such use shall be permitted which is intrinsically objectionable or offends good taste.)
- (iii) Attacks on religion and religious faiths are not allowed.
- (iv) Reverence is to mark any mention of the name of God, His attributes and powers.
- (v) When religious rites are

included in other than religious programs, the rites are accurately presented, and the ministers, priests and rabbis portrayed in their callings are vested with the dignity of their office and under no circumstances are to be held up to ridicule.

(i) Contests may not constitute a lottery.

(ii) Any telecasting designed to "buy" the television audience by requiring it to listen and or view in hope of reward, rather than for the quality of the program, should be avoided.

(iii) Respect is maintained for the sanctity of marriage and the value of the home. Divorce is not treated casually nor justified as a solution for marital problems.

(iv) Illicit sex relations are not treated as commendable.

(v) Sex crimes and abnormalities are generally unacceptable as program material.

(vi) Sex perversion or any reference to it is forbidden.

(vii) Drunkenness and narcotic addiction are never presented as desirable or prevalent.

(viii) The administration of illegal drugs will not be displayed.

(ix) The use of liquor in American life when not required by the plot or for proper characterization will not be shown.

(x) The use of gambling devices or scenes necessary to the development of plot or as appropriate background is acceptable only when presented with discretion and in moderation, and in a manner which would not excite interest in, or foster, betting nor be instructional in nature. Telecasts of actual sport programs at which on-the-scene betting is permitted by law should be presented in a manner in keeping with federal, state and local laws, and should concentrate on the subject as a public sporting event.

(xi) In reference to physical or mental afflictions and deformities, special precautions must be taken to avoid ridiculing sufferers from similar ailments and offending them or members of their families.

(xii) Exhibitions of fortune-telling, astrology, phrenology, palm-reading, and numerology are not acceptable; when required by a plot or the theme of a program, the presentation should be developed in a manner designed not to foster superstition or excite interest or belief in these subjects.

(xiii) Televised drama shall not simulate news or special events in such a way as to mislead or alarm.

(xiv) Legal, medical and other professional advice, diagnosis and treatment will be permitted only in conformity with law and recognized ethical and professional standards.

(xv) The presentation of cruelty, greed and selfishness as worthy motivations is to be avoided.

(xvi) Unfair exploitation of others for personal gain shall not be presented as praiseworthy.

(xvii) Criminality shall be presented as undesirable and unsympathetic. The condoning of crime and the treatment of the commission of crime in a frivolous, cynical or callous manner is unacceptable.

(xviii) The presentation of techniques of crime in such detail as to invite imitation shall be avoided.

(xix) The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible.

(xx) Law enforcement shall be upheld, and the officers of the law are to be portrayed with respect and dignity.

(xxi) The presentation of murder or revenge as a motive for murder shall not be presented as justifiable.

(xxii) Suicide as an acceptable solution for human problems is prohibited.

(xxiii) The exposition of sex crimes will be avoided.

(xxiv) The appearances or dramatization of persons featured in actual crime news will be permitted only in such light as to aid

law enforcement or to report the news event.

Responsibility Toward Children

1. The education of children involves giving them a sense of the world at large. Crime, violence and sex are a part of the world they will be called upon to meet, and a certain amount of proper presentation of such is helpful in orienting the child to his social surroundings. However, violence and illicit sex shall not be presented in an attractive manner, nor to an extent such as will lead a child to believe that they play a greater part in life than they do. They should not be presented without indications of the resultant retribution and punishment.

2. It is not enough that only those programs which are intended for viewing by children shall be suitable to the young and immature. Attention is called to the general items listed under "Acceptability of Program Materials."

Television is responsible for insuring that programs of all sorts which occur during the times of day when children may normally be expected to have the opportunity of viewing television shall exercise care in the following regards:

- In affording opportunities for cultural growth as well as for wholesome entertainment.
- In developing programs to foster and promote the commonly accepted moral, social and ethical ideals characteristic of American life.
- In reflecting respect for parents, for honorable behavior, and for the constituted authorities of the American community.
- In eliminating reference to kidnapping of children or threats of kidnapping.
- In avoiding material which is excessively violent or would create morbid suspense, or other undesirable reactions in children.
- In exercising particular restraint and care in crime or mystery episodes involving children or minors.

Decency and Decorum In Production

- The costuming of all performers shall be within the bounds of modesty, and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home viewers.
- The movements of dancers, actors, or other performers shall be kept within the bounds of decency, and lewdness and impropriety shall not be suggested in the positions assumed by performers.
- Dances which emphasize indecent movements or represent sexual actions or indecent passions are to be regarded as obscene.
- Camera angles shall avoid such views of performers as to emphasize anatomical details indecently.
- Racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality.
- The use of locations closely associated with sexual life or with sexual sin must be governed by good taste and delicacy.

Treatment of News and Public Events

- A television station's news schedule should be adequate and well-balanced.
- News reporting should be factual, fair and without bias.
- Commentary and analysis should be clearly identified as such.
- Good taste should prevail in the selection and handling of news:
 - Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be telecast in such a manner as to avoid panic and unnecessary alarm.
- At all times, pictorial and verbal material for both news and comment should conform to other sections of these standards.
- Pictorial material should be chosen with care and not presented in a misleading manner.
- A television broadcaster should exercise due care in his supervision of content, format, and presentation of newscasts originated by his station; and in his selection of newscasters, commentators, and analysts.
- A television broadcaster should

exercise particular discrimination in the acceptance and placement of advertising in news programs. Such advertising should be appropriate to the program, both as to content and presentation, and should be distinctly set apart from the news content.

9. A television broadcaster should not present fictional events or other non-news material as authentic news telecasts or announcements nor should he permit dramatizations in any program which would give the false impression that the dramatized material constitutes news. Expletives presented aurally or pictorially such as "flash" or "bulletin" and statements such as "we interrupt this program to bring you..." should be reserved specifically for news room use. However, a television broadcaster may properly exercise discretion in the use in non-news programs of words or phrases which do not necessarily imply that the material following is a news release.

Public Events

- A television broadcaster has an affirmative responsibility at all times to be informed of public events, and to provide coverage consonant with the ends of an informed and enlightened citizenry.
- Because of the nature of events open to the public, the treatment of such events by a television broadcaster should be effected in a manner to provide for adequate and informed coverage as well as good taste in presentation.

Controversial Public Issues

- Television provides a valuable forum for the expression of responsible views on public issues of a controversial nature. In keeping therewith the television broadcaster should seek out and develop with accountable individuals, groups and organizations, programs relating to controversial public issues of import to its fellow citizens, and to give fair representation to opposing sides of issues which materially affect the life or welfare of a substantial segment of the public.
- The provision of time for this purpose should be guided by the following principles:
 - Requests of individuals, groups or organizations for time to discuss their views on controversial public issues, should be considered on the basis of their individual merits, and in the light of the contribution which the use requested would make to the public interest, and to a well-balanced program structure.
 - Programs devoted to the discussion of controversial public issues should be identified as such, and should not be presented in a manner which would mislead listeners or viewers to believe that the program is purely of an entertainment, news, or other character.

Presentation of Advertising

- Ever mindful of the role of television as a guest in the home, a television broadcaster should exercise unceasing care to supervise the form in which advertising material is presented over his facilities. He should govern himself by the following precepts:
 - Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears.
 - A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should seek to avoid the use of commercial announcements which are divorced from the program either by preceding the introduction of the program (as in the case of so-called "cow-catcher" announcements) or by following the apparent sign-off of the program (as in the case of so-called "trailer" announcements). To this end, the program itself should be announced and clearly identified before the sponsor's advertising material is first used, and should be signed

off after the sponsor's advertising material is last used.

(c) Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

(d) Since advertising by television is a dynamic technique, a television broadcaster should keep under surveillance new advertising devices so that the spirit and purpose of these standards are fulfilled.

(e) Television broadcasters should exercise the utmost care and discrimination with regard to advertising material, including content, placement and presentation, near or adjacent to programs designed for children. No considerations of expediency should be permitted to impinge upon the vital responsibility towards children and adolescents, which is inherent in television, and which must be recognized and accepted by all advertisers employing television.

(f) Television advertiser should be encouraged to devote portions of their allotted advertising messages and program time to the support of worthy causes in the public interest in keeping with the highest ideals of the free competitive system.

(g) A charge for television time to churches and religious bodies is not recommended.

Acceptability of Advertisers, Products

1. A commercial television broadcaster makes his facilities available for the advertising of products and services and accepts commercial presentations for such advertising. However, a television broadcaster should, in recognition of his responsibility to the public, refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements. Moreover, in consideration of the laws and customs of the communities served, each television broadcaster should refuse his facilities to the advertisement of products and services, or the use of advertising scripts, which the station has good reason to believe would be objectionable to a substantial and responsible segment of the community. The foregoing principles should be applied with judgment and flexibility, taking into consideration the characteristics of the medium and the form and content of the particular presentation. In general, because television broadcast is designed for the home and the family, including children, the following principles should govern the business classifications listed below:

- The advertising of hard liquor should not be accepted.
- The advertising of beer and wines is acceptable only when presented in the best of good taste and discretion, and is acceptable subject to federal and local laws.
- Advertising by institutions or enterprises which purport to offer instruction and which imply promises of employment or make exaggerated claims for the opportunities awaiting those who enroll for courses is acceptable, only if thorough and complete investigation of the enterprise and its claims is possible and practical.
- The advertising of firearms and fireworks is acceptable only subject to federal and local laws.
- The advertising of fortune-telling, occultism, spiritualism, astrology, phrenology, palm-reading, numerology, mind-reading or character reading is not acceptable.
- The advertising of intimately personal products which are generally regarded as unsuitable conversational topics in mixed social groups is not acceptable.
- Because all products of a personal nature create special problems, such products, when accepted, should be treated with

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WIDPIX BOON TO SMALL SPONSORS

NBC-TV's Lowest Net Show Is \$2,500 Due to Booming Production Costs

Television's booming production costs have reached the point where NBC-TV, for one, now finds it impossible to offer sponsors any kind of a live network program for less than \$2,500. And that figure is exclusive of time charges, representing only talent and production. By comparison, the same web has suggested that price as the maximum to be spent on the average half-hour sustainer in radio—and a sponsor can buy such AM packages usually for about \$3,750.

The reason for TV's apparently out-of-proportion costs, according to NBC video execs, is that any video show obviously must be dressed visually, something which radio never has had to take into consideration. Even the least expensive video production must have sets and props, they point out, even if they're only a desk and a couple of chairs. And with union scales being what they are for set construction, hauling, etc., combined with the talent costs, the net's hands are tied. Of course, NBC emphasizes, surveys have proved that the sponsor gets a payoff via increased product sales from his TV investment.

NBC currently has only one show on the air which carries that "low" \$2,500 net. That's the 15-minute "Bob Considine Show," aired Saturday evenings at 8:45 under Mutual Benefit Insurance sponsorship. From that point, NBC's productions range up to the peak \$60,000 weekly talent and production budget on its Saturday night "All Star Revue." NBC points out that the policy it created of selling its big-budgeters to participating bankrollers, a la "All Star," "Your Show of Shows," Kate Smith, etc., makes it possible for several sponsors to share in the cost and get their money's worth out of such packages.

Vidfilm producers, however, claim that such tremendous costs for live programs offers the best proof on why they can give advertisers the best buy on TV. Because a TV film can be spotted at will on local stations and so can play to far more outlets than can a live production, the cost to each sponsor is less. Of course, the talent involved—even in vidfilms would play a major role in fixing their budgets.

MCA 'Romancing' NBC in TV Bid

Music Corp. of America is seeking to strengthen its ties with NBC with the appointment of Freddie Fields to handle the production and servicing of all shows on that network and Hal Hackett to be in charge of sales to NBC. It's generally conceded that the rival William Morris Agency is more solidly entrenched in NBC and these appointments are designed as a move-in to help overcome that situation.

Hackett was recently transferred from MCA's radio division and Fields previously worked in MCA's cafe sector.

Personalities on the MCA roster now on NBC are Jack Carson, Jerry Lester, Martin & Lewis, Kate Smith and Victor Borze.

Chicle in Special Drive With Mutual's 'Benson'

American Chicle has bought a five-minute aircr on Mutual for a special nine-week campaign, starting Sunday (28). Show is "Bobby Benson," aired Sundays at 4:55 p.m. Agency is Sullivan, Stauffer, Colwell & Hayles.

At the end of the nine-week run, "Wild Bill Hickok," now in the 4:30-4:55 slot, will be expanded by Kellogg cereals to the full half hour. It's also getting a bigger stations lineup.

Prof Schnoz

It will be "Jimmy, the well-read man" when the Schnoz addresses the New York Herald Tribune's Book and Author Luncheon, which WNYC, N.Y., is beaming tomorrow (Thurs.) at 2:30 p.m. Durante will expound on his recently-published blog, "Schnozzola," by Gege Fowler.

Former Ambassador James G. McDonald and Rachel L. Carson, author of "Sea Around Us" will also speak on the first of this year's book and author series.

BMI to Syndicate BG 'Music Festival' In WNEW 'Reprise'

Broadcast Music, Inc., as part of its campaign to hypo the aircr for longhair music, will syndicate the "Benny Goodman Music Festival" which originates on WNEW N.Y.

BMI will distribute the aircr as a non-profit cultural project, with the hour-long show to cost stations \$50-\$60 for the full 26 weeks. Outlets will get Goodman's commentary on platters, integrating the music from their own libraries. Selections are familiar classics readily available.

The Goodman show was conceived by WNEW program director Dick Pack to win new audiences for serious music by using the bandleader, who has standing in both the longhair and pop fields, as the "pied piper" to lead jazz aficionados across the bridge to the concert field.

Ancient the new venture, Goodman said that many people are "scared away from concert music by the stuffy and hi-falutin' way some people write and talk about it. I think it's possible to make a lot of new friends for concert music by a different approach."

While the BMI edition will be one hour, WNEW is expanding its Goodman show to 90 minutes on Sunday evenings. Goodman, incidentally, is playing this week with Eugene Ormandy and the Philadelphia Symphony at the Worcester (Mass.) Music Festival.

LILLI PALMER NIXES PROJECTED TV SHOW

Despite the TV splash made by Lilli Palmer last season when she did a once-weekly, 15-minute show for Pond's, spotted in the New York, Chicago and Philadelphia markets, the actress has nixed her projected show for this year.

Pond's had planned a full CBS-TV spread, via film, for the star, but delays on her "Fourposter" picture (in which she'll co-star with her husband, Rex Harrison), and inability to clear stations, plus conflict on film usage, is said to have ended her bowout.

WJZ Sets BBC Spinner For 'Int'l Jazz Club'

WJZ, N.Y., launches "International Jazz Club" on Saturday (27) at 10:10-30 p.m., with Sidney Gross, platter spinner of the British Broadcasting Corp. Deal was set by Ray Diaz of ABC program department.

Gross, who will air from N.Y., staged the Adelphi Hall jazz concerts in London and will feature English, French, Belgian, Dutch, Russian, North African and Near East interpretations of American jazz, drawn from a library that goes back many years. He'll also do some tongue-in-cheek takeoffs on the typical American deejay.

SERIES AS LOW AS \$100 PER WK.

By BOB STAHL

Those small local and regional advertisers, who feared they'd be priced out of television by the medium's huge costs, have apparently landed a windfall in TV films. United TV Programs, indie distribution outfit concentrating solely on vidpix, lists among the customers for its product, such hitherto non-video sponsors as five-and-dime stores, local auto dealers, drug stores and even florists and dry cleaners, each of which can bankroll a half-hour film series on its local TV outlet for as little as \$100 per week.

According to Milton Blink, UTP exec director, and Aaron Beckwith, national sales chief, the company billed more than \$750,000 in its first nine months of operation, ending last Sept. 30. Actually, the figure represents only six months' biz saleswise, since UTP did not start rolling on a national scale until last March. Demand for product is accelerating rapidly, execs said, despite only one new station having taken the air in more than three years. UTP, as a result, expects to write up to \$1,250,000 in billings by Jan. 1.

Chief factor in the soaring popularity rise of vidfilms, according to UTP execs, is the fact that a small advertiser can buy a half-hour film, which might have cost up to \$18,000 to produce, for as little as \$100. UTP bases its rentals on a weighted system, taking into account such items as set circulation in each market, the number of stations, whether the film is first, second or third run, etc. In Albuquerque, for example, a sponsor can buy UTP's "Royal Playhouse" on second run (series already was screened there two years ago as Procter & Gamble's "Fireside Theatre") for that \$100 price, which represents only 6% of the total production budget of each film.

In a few markets, the UTP chiefs said, "Playhouse" is now going third run. Local Pontiac dealer in Chicago, which sponsored the series the second time around, picked it up again for a third screening. Bankroller has slotted the series in a different day and time period and has found that he is reaching an entirely new audience. Of course, Blink and Beckwith said, the steady increase in set sales also means an ever-expanding new audience for the pix. UTP's present lineup of sponsors includes such comparatively small-budgeted advertisers as the Kresge stores in Detroit, the Katz drug chain in Kansas City, Bank of America in San Francisco and a number of

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'B'way's Best' (Sans Tint) May Get Sat. Slot as CBS Mulls Fate of Shows

'Voice' Still Chips Away

Second stanza of CBS TV's "Frank Sinatra Show" last Tuesday night (16) chipped a couple more points off the top rating of Milton Berle's "Texaco Star Theatre," aired directly opposite on the NBC video web, according to a special 10-city survey conducted by Trendex.

Rating service, which polls shows on the basis of their comparative popularity, gave Sinatra's second week a 16.1, up 2.7 over the 13.4 he racked up on his initialer the preceding week. Berle, on the other hand, earned a 42.2 against Sinatra's second stanza, down 3.2 from the 45.4 he showed the previous week. Before the Sinatra show took the air, incidentally, Trendex showed Berle with a 54.4 rating.

CBS TV may salvage several of its color programs for its regular black-and-white schedule, one of which at least is considered by web execs to be a potentially hot video property. That's the "Broadway's Best" series of hour-long shows, which were to be produced by top Broadway impresarios starting Nov. 11. CBS is mulling the possibility of airing the series as part of its projected Saturday night lineup, where it would be slotted back-to-back with the Ken Murray show as competition to NBC TV's "Saturday Night Revue."

Other color shows slated to be absorbed into the black-and-white log are the "Mike and Buff" program, which had been aired cross-the-board from 10:30 to 11 a.m., and the Hil Baird Puppets' "Whistling Wizard," aired Mondays through Fridays from 5:30 to 5:45 p.m.

CBS board chairman William S. Paley, when first apprised of the plan for "Broadway's Best," reportedly asked his program department, "How come we never thought of that for black and white?" Web decided at the time that the combination of top Broadway producers and top talent would make the series too costly for regular programming. In color, because of the comparatively small audience, the producers and talent would work for only a percentage of their regular fees.

Now that the web has ditched color, and since it already has contracts with a number of the producers, it has decided to attempt working the series into the Saturday night lineup. While the show, in monochrome, would cost more where between \$50,000 and \$75,000 weekly, CBS thinks the name value involved would put it in good position to lure a sponsor. Or, if the web can't find a single bankroller to pick up the tab, it may sell the show on a participating basis, a la

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NBC, AGVA In Huddles on TV Full-Hour Series

Hollywood, Oct. 23. Negotiations have been opened between NBC TV and the packagers of an hour show with talent from the American Guild of Variety Artists. Preliminary discussion was held last week by Sam Fuller, NBC production exec on the "Colgate Comedy Hour," and Ray Buffum, who with Henry Taylor is packaging the show.

Tentative plan calls for the network to pay \$25,000 a week into AGVA's welfare fund in return for which the guild will supply, name stars. Buffum claims to have the "pledged" word of many top names in radio and TV, who also hold membership in AGVA, to make one free appearance a year. Setup would be similar to Screen Player Guild in radio wherein sponsors of the half-hour show paid \$10,000 weekly into the Motion Picture Relief Fund.

Linkroum's CBS Leave

Hollywood, Oct. 23. Ralph Linkroum, TV producer, has been given leave of absence by CBS to develop a new series with Vincent Price.

Originally slated to direct the Jack Benny TV show from here Nov. 4, he is succeeded by Ralph Levy.

Benton Hits Back at Broadcasters For Opposing TV Advisory Board

Washington, Oct. 23. Sen. William Benton (D-Conn.) lashed out against the National Assn. of Radio and TV Broadcasters Saturday (20) for its fear of "censorship" by his proposed National Citizens Advisory Board to keep an eye on television. Benton informed Senators in the closing minutes of the Congress that "the sensitivity of the industry to any possible criticism, even by an advisory board, is so great that I have no doubt that the association will continue to circularize its members and that the members of the Senate will be hearing from some of their constituents that the First Amendment is endangered."

To refute fears of the NARTB, Benton put in the Congressional Record statements on his proposal from the American Civil Liberties Union, former FCC Chairman Paul Porter, and Raymond Rubicam, retired founder of Young & Rubicam, ad agency.

The ACLU stated that it "would

be the first to register our opposition to this measure if we believed that censorship control over programs was the motive behind the bill." The Union said it would expect the membership of the advisory board would be persons of the highest caliber "and devoted to the principle of a free and responsible radio-TV system."

Porter's statement contained in a letter on Sept. 7 to NARTB proxy Harold E. Fellows, suggested that unless NARTB takes an "objective" approach to the public concern over television "it will do the industry a disservice and may invite really unpalatable remedies."

"Serious proposals by responsible people," Porter wrote Fellows, "should not be met by stick-in-the-mud or vilification. Nor should this vital question of public policy be obscured by unwarranted charges of censorship. The industry has a duty to oppose censorship, but it will endanger its

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Pops' TV Teeners Set for AM Ride

Flock of new shows is being lined up by ABC radio program veepee Leonard Reeg. "Paul Whiteman's Teen Club," currently beamed Saturdays at 8-9 p.m. on ABC TV, is due for an AM edition on Mondays at 9-10 p.m., starting Oct. 29. Show will originate from Philadelphia, using the same pool of young talent working on the video aircr, with Julie Keegan as co-host with ABC v.p. Whiteman.

Web is also inserting "The Great Adventure" into its Saturday evening lineup at 7:30 p.m., effective Nov. 3. Series, produced in association with Sherman Dryer (who previously produced "Exploring the Unknown" and "Human Adventure"), will deal with stories of America.

Reeg is talking to Metropolitan Opera Assn. topper Rudolf Bing about bringing back "Metropolitan Opera Auditions of the Air" for another season. Program, which gives young operatic talent a chance for a broadcast showcase with Met contracts as prizes, would go into the 8:30 p.m. Tuesday lineup sometime in December.

WJZ Tests Variety Show With Ed Fitzgerald M.C.

WJZ, N.Y., on Monday (22) aired a sneak preview of a new musical variety show, with Ed & Peggy Fitzgerald as emcee. Idea of WJZ general manager Ted Oberfelder is to insert the Juna as a cross-the-board early afternoon feature, using a house band, singers and other talent in a strip open for participating plug.

Feeling is that with the increasing value of daytime aircr, a local outlet can use a live variety stanza.

Television Follow-Up Comment

CBS-TV's "Studio One" presented a brilliant production of Shakespeare's "Macbeth" on Monday (22). The tragedy was offered with all the impact and intimacy that video affords. In contrast with some legit stagings of the Bard's plays, where the barriers of unfamiliar and poetic language often interfere with the understanding of the lines, the tele cameras aided the comprehension. Effective use of closeups, particularly in the moving soliloquies, crystallized the good internalization of the characters and the emotional depths of the ambitious Macbeth and Lady Macbeth.

Technically, the soliloquies involved pre-recorded passages integrated with the live readings. Superimposition achieved the illusion of the ghostly dagger and the intrusion of the shade of the murdered Banquo. These were technical devices which could have been merely mechanical. But in the hands of producer Worthington C. Miner and director Franklin Schaffner the taped segments and the superimposition were creatively employed with penetrating acting by Charlton Heston in the title role and Judith Evelyn as his wife. Heston, incidentally, is a "Studio One" discovery later signed by Hal Wallis, through whose permission he appeared on the stanzal. Heston's voice, deep and resonant and getting the full import of his lines, was matched by his expressive face, caught by fine camerawork.

The sets by Willard G. Levitas were impressive with their reproduction of an 11th Century Scottish castle. Audio was particularly good for a tele program, with good sound effects of the heavy creaking doors, the rain, etc., and a musical background that added to the feeling of the historical drama.

Cutting of the long play was expertly done, with the long speeches edited wisely. Cast was good, although Darren McGavin as Macduff was not up to the standard of Heston and Miss Evelyn. He failed to register all the horror of a man whose entire family has been murdered, although, he did the final battle scene well. The closing moments, with Macduff hacking off the tyrant's head and impaling it on a pike, while justified by the original, was a piece of violence that might have better been left to the imagination.

Others in the cast included Virginia Matis as Lady Macduff, Noel Leslie as Duncan, Peter Boyne as Banquo, Peter Brandon as Malcolm, and Joey Walsh and Michael Jay in the younger roles. "Studio One" did itself proud on Monday.

British actress Pamela Brown was flown from England to the U. S. for the sole purpose of starring in "Susan and God" via ABC-TV's "Celanese Theatre" Wednesday night (17), and the trip was certainly worth it, at least to viewers. Miss Brown scored solidly, bringing to her role of the flighty socialite on the crest of a new religious fad the same warm personality, charm and teasing ability which featured her work on Broadway last season in "Lady's Not for Burning." And, with co-star Albert Dekker and a fine supporting cast contributing equally good performances, the show represented video drama at its best.

Unlike Eugene O'Neill's "Ah, Wilderness," with which the Celanese series preened two weeks previously, "Susan" retained all the amusing and emotional qualities which made it a click for Gertrude Lawrence in its original Broadway production in 1937. As adapted by Lawrence Hazard, the story about the woman finding the way back to her own happy life, after almost wrecking the lives of her family and friends via her screwy ideas, sustained maximum interest throughout. And the cast was reined sharply through the action by director Alex Segal.

Although it was certainly Miss Brown's show, Dekker registered with full impact as the husband hovering near dipsomania. Polly Rowles, Edmon Ryan and Helen Craig, as their three friends, were fine, and Elizabeth Johnson turned in a masterful portrayal of the young daughter. Donald Keyes rounded out the cast as the butler. Producer Burke Crotty endowed the show with the best in production trappings, particularly the super sets designed by James McNaughton.

Celanese commercials, particularly the "Intermission" spot between the first and second acts,

were good. It might be better, though, to dispense with that final plug in favor of bringing out the cast for a curtain call of some sort. As it is that pitch, coming after the play winds, becomes irritating.

Jack Carson, a regular on NBC-TV's Saturday night "All Star Revue," made his bow as star of the week's Sunday night "Comedy Hour" this week (21), but he shoulda stuck to Saturdays. Comedian unwisely attempted to follow the general pattern of the Colgate series by projecting a vaude-revue show, and failed to click on all counts. He apparently needs that story line format which he has worked with comparative success into "All Star."

Sketches and the material lacked originality, resembling stuff already worked to death by countless radio and TV comics. Because of that, Carson and his top guests, Betty Garrett and Robert Alda, seldom had a chance. That "love-making" routine, for example, was done with only slight variations by Bob Hope, Jerry Colonna and Dinah Shore on Hope's show only the preceding week. Best part of the show was probably the French apothecary skit, complete with breakaway props and Carson himself utilized that on his own show last season. It only pointed up the need for more imaginative scripting and for new ideas in TV comedy.

Miss Garrett looked well and scored with her solo tune, an original Latin number she clefted with Sid Miller. She definitely rates as a good bet for further video guest shots, or perhaps even for her own show. Alda participated affably in the sketches and turned in one tune in his pleasant, albeit unpolished voice. Honey Bros. added to whatever fun there was with their work in the skits.

Apart from the scripting, the production was generally okay, and TV director Sidney Smith worked his cameras well. Esther Junger handled the choreography, with Dean Elliott batoning the orchestra.

Rosalind Russell, for her television debut last Friday night (19), chose to try out an original comedy which she plans to produce next year as a film via her indie production unit. This road company audition, reputedly the first instance of its kind in either films or TV, occurred Friday night, when Miss Russell starred in "Never Wave at a Wac," penned by Fritz Kohner and Fred Brady. Program revealed that the yarn, while requiring some polish, will probably make for a good film, and at the same time revealed Miss Russell as a welcome addition to the roster of video dramatic stars.

This idea of trying out a story on TV to determine audience reaction before sinking a hefty budget into its filmization, is probably a good one. If carried to its logical conclusion, it can mean to Hollywood what the current out-of-town tryouts mean to a potential Broadway legit. As such, it should be a welcome relief to Hollywood, which heretofore has been able to test audience reaction only after a picture has been completed, via the sneak preview treatment. Only thing is, with some 13,000,000 video sets now in circulation, the time may not be too far distant when TV's audience is as large as that for films. Will viewers who've seen a show on TV for free, pay later to see it in their nabe filmtheater?

Story, while telegraphing most of its situations, emerged nonetheless as a warmly amiable farce about a famous Washington hostess enlisting in the WAC on the assumption that she can wangle a fast commission and so keep an eye on her latest Army officer boyfriend. Once she's in as an enlisted buck private, however, her connections fail to pay off, and, sans discipline she rebels. Payoff comes when she discovers her own young daughter is her sergeant. After almost getting discharged as a misfit, she sees the light and becomes the best soldier in her platoon and so, of course, all ends well.

Role of the socialite was tailor-made for Miss Russell's unique comedic talents and she milked the lines and situations to the limit. With the added scope of film, the play seemed a little crowded from the CBS video studios, she can get even more impact out of the part. Actress was backed by a solid supporting cast, with Charles Dingle, as her senator father, and Betty Lynn, as her young daughter,

particularly scoring. Russell Hardie, as her divorced husband whom she was back at the finale, was also good. Show had an unusually large number of lesser players in the various WAC enlisted personnel and officers, and each lent good support. Production and direction by William H. Brown, Jr. (with Felix Jackson as exec producer) matched the best on TV. William Dozier, CBS-TV's new talent and story chief, received screen credit, incidentally, as the originator of the story idea.

Schlitz commercials, as usual, were standout, particularly that second one which was given the sorko "silent treatment" which Schlitz utilized to such good advantage in its dramatic series last season on TV.

"Star of the Family" continues to impress as one of the more pleasant audiovisual sessions, brightening the Sunday 6:30 to 7:00 on CBS-TV. There's nothing "spectacular" about it, no straining for effect or laughs. In short, good entertainment supervised by the handsome-charming tandem of Peter Lind Hayes and Mary Healy, with ever-developing talents that stamp them as among the gifted teams in show biz. The gimmick of a relative introing the "star" of the family is patent enough and nobody minds the hook. The presence of chirpette Peggy Lee (especially), comic Wally Brown and hoofers McCaffrey & Suzanne the past Sunday (21) gave the show that much more trimming. It was natural to wind the proceedings with Miss Lee, fetching and chichi in one of those strapless things, who supported the physical stuff with her slow, tantalizing "I Got It Bad." Second entry, "My Old Flame," had a blotto Hayes niftying in the background with pinpointed gags via addressing a bartender but aimed at Miss Lee. Miss Lee's sender-offer was her foster-mother, a blonde looker herself.

McCaffrey & Suzanne, current at the Copa, N. Y., shot plenty of life into their streamlined hoofery with acro bits. A really good team. The Brown-Hayes exchange preceding former's regular stint could have been skipped without any trouble. Brown's fast and furious approach to interrupted sentences, hesitant speech and deliberate incoherence showed neat timing, albeit some of the wordage didn't sparkle, particularly.

The Hayes & Healy spot was a college remember-when takeoff with split-screen snappers that led into a flapper era-Charleston welded to "That's My Baby" in their special groove. Few comics of the day display the grace and facility of this duo. Endpiece centered on Miss Lee's trademark, "Manana," with Hayes & Healy and Brown joining her to make up a song-and-dance quartet. One of the Ronson lighter plugs—an endorsement by a British air officer—was curiously stilted, but a later pitch (no polishing necessary) introed by the hosts made more sales sense.

Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (21) got away from the direct frontal video lensing and used a freer video technique. That was evidenced in the handling of Guy Mitchell's warbling of "There's Always Room at Our House," which was shot from several angles and with the dancers in various costumes. Setting, too, was three-dimensional.

Highspot of the show was Broderick Crawford's reenactment of the soused politico's speech from the pic, "All the King's Men." It's a powerful bit and Crawford (whose performance won an Academy Award) socked it across. Leading up to it was some footage from the film, which made an effective framework.

Saluting the return of two-a-day to the Palace, N. Y., Jack Pearl and Sharlie Hall reprised their shell-game routine. It went over with a bang. April Stevens did a good job thrashing her "I'm in Love Again" item, although John Wray's choreography for the number lacked distinction.

Eddie Mayheoff and Constance Bennett did a comic bit as a pair of legal eagles serving papers on Sullivan. They did well, although the peg (a beef about the emcee's handling of Phil Rizzuto's recent guesting on the air) was weak. Ditto for the payoff, which had the audience shout in unison, "Stanky still didn't touch second base."

Douglas Fairbanks, Jr., recited a poem, "I Am the Risen Soldier,"

by Cardinal Spellman. It was somewhat out of keeping with the light tone of the show, and the tableaux behind it didn't come over.

Joan Holloway and Jerre McMahon did a cute dance routine to "Nice Work If You Can Get It." Although their chirping wasn't as successful, Bill Wade's skating to "Slaughter on 10th Avenue" failed to register. Number seemed too long and complicated for interpretation on a diminutive ice rink.

"Mr. Wizard," NBC-TV's moppet angled science show, turned in another top-notch Saturday (20) with Don Herbert demonstrating the vagaries of the senses of taste, smell, touch, sight and hearing. Some of video's slickest camera work was used in illustrating optical illusions.

Although the program technically is a sustainer, it is bankrolled by the Cereal Institute. Even the Institute's "good breakfast" message—fruit, cereal, milk, bread and butter—got a much more imaginative treatment than the average TV commercial.

"Wizard's" effective format has remained unchanged for the six months it's been on the network. Don Herbert, who writes the program as well as performs the lead role, gets the nod for turning in consistently interesting and resourceful demonstrations, and for keeping the scientific explanations couched in simple, lay language. Bruce Lindgren, the inquisitive youngster who acts as Herbert's foil, has improved considerably in the past few months.

Red Skelton and his writing stable, whether taking their cue from critics or not, have apparently decided it's time to invest the package with more production values than were evident on the first few stanzas. As a result, the comedian's show Sunday night (21) via NBC-TV had the comic element on a three-dimensional set and clowning his way through a terp routine against a lush ballroom background. Because of the added sight values, it was Skelton at his best, and that's among the best comedy to be seen.

Comic continued to parade his repertoire of zany characters one by one before the cameras, this time caricaturing "Cauliflower McPug," the punchy boxer. Because he played the sketch against a setting of a fighters' gym and used a couple of foils, it was punched across solidly. That dance finale, with Mara Lynn this time joining the comedian, gave him a chance to display his versatility with some slapstick terping. It, too, was terrific. If he can retain the fun and general quality of this stanza in succeeding shows, there should be no stopping the guy.

Only weak spot in the show was the middle spot featuring the Taylor Maids, femme vocal trio. While that spot is probably a necessity to give Skelton a breather, a more discerning choice of talent would be commendable. It was the only part of the show without Skelton, since he even took part in the commercial, again utilizing that "film scrapbook" routine to plug Tide like it's probably never been plugged before.

Sid Caesar and Imogene Coca were in high gear on NBC-TV's "Show of Shows" Saturday (20), backed by spotlight material. Their panio on an old-fashioned courtship opened the 90-minute stanza brightly, and the pair kept a high laugh quotient throughout. The satire of a French-type film, "Frere Jacques," was an effective comedy item, and their doctor's waiting room cliché sequence also clicked. Miss Coca, doing a Portia as the legalite for a murderer (based on an old burley routine and involving some Groucho Marxisms) was sock fare, with a neat assist by Carl Reiner. For his solo stint, Caesar deftly put over a discourse on a man wracked by fear and anxiety (it turned out he was an animal trainer).

Geraldine Fitzgerald was a bit stiff as femcee, but scored in her teaming with Caesar and Miss Coca in a takeoff on British psychological dramas.

In the vocal department, Marguerite Piazza nicely thrashed "Falling in Love with Love," in a number that was lushly costumed and staged. Billy Williams Quartet did "What Is This Thing Called Love?" and "Undecided," in their usual pleasing manner. However, the combo should occasionally be integrated with other members of the company to gain variety.

Bill Hayes put over "Wandering" and joined with Judy Johnson in "I Feel At Home with You" to good effect.

Hamilton Trio did a cute terp to "Blue Fedora," in a variety music hall turn, although the choral accomp was not up to par. Nello Fisher and Jerry Ross danced "Poet and the Peony," based on a Japanese folk tale and done with exotic and delicate styling. Camera work was tiptop, using high angles and closeups to achieve three-dimensional quality.

The talent used up on the Texaco Star Theatre (NBC-TV) last Tuesday (16), should have sufficed for a half-dozen shows. Milton Berle gathered an impressive list of guests, which made this stanza one of his better sessions.

Procedure is probably necessary because Berle now has opposition that can take quite a few listeners away from him. He's apparently entered into an all-out battle for the Nielsen ratings, which will probably burn up name availabilities at an alarming rate.

A logical question during a battle of this type is whether a single show is worth it for the sake of a rating. Another is whether a single performer, in wanting to retain the top slot, should be allowed to upset the balance of top performer distribution. There's a potential danger in this procedure, inasmuch as succeeding stanzas will be made more difficult to book, budget and availability-wise—and then continuation will mean that it's no longer the "Milton Berle Show" but an all-star revue in which Berle will be only one cog.

The talent lineup for this show had Rosemary Clooney, Edward Arnold, Mary Beth Hughes, Tony Bonner, Condos & Brandow, Mills Bros. and songwriter Jimmy McHugh.

Production-wise the show added up. The top talent couldn't get too much of an airing because of the long line of those waiting to get on, but it made for good video.

Miss Clooney registered with two numbers, finale being the inevitable "Come On-A My House." Bennett gave a good version of "Sing Your Sinner" and schmaltzed out "Because of You." Condos & Brandow, per usual, tossed out a fine assortment of taps.

Major sketch of the week had Berle landing on Mars, and there was some good comedy resulting, with assists from Arnold and Miss Hughes. The entire sketch wasn't laugh productive, but there was enough for that bit to pay its way.

The finale was a rich musical segment based on tunes by Jimmy McHugh, whose ASCAPing is representative of some of the best writing in the pop idiom. This sequence had excellent production, with most of the cast giving valuable assists.

Per usual, Sid Stone's commercial was as amusing as it was effective as a sales spiel.

ABC-TV's "Hollywood Screen Test" presented a sharply-scripted fictionalization Monday night (22) of the recent international incident in which a Czech engineer ran his train over the border into the American zone of Germany. Titled "Express to Freedom" and penned by Mort Lewis, the original yarn was taut with suspense and drama as it depicted how a woman sacrificed her life to give the engineer and his passengers the opportunity to escape the Communist tyrants.

Show also provided a neat showcasing opportunity, in line with its "screen test" format, for Jackie Collins and Somer Alberg. With Ariene Francis turning in a fine performance in the starring role, young Collins, as the boy who almost informed on his parents, and Alberg, as the district commissar, demonstrated top thespian quality. Marie Stroud and Winston Ross rounded out the competent cast.

Neil Hamilton, as usual, was on hand as the "test director," serving as an affable emcee for the show itself and for the intros to the ironite commercials.

More Sinatra Coverage

CBS-TV's "Frank Sinatra Show," which has had considerable difficulty in picking up stations because it's aired directly opposite Milton Berle's "Texaco Star Theatre" on NBC, lined up two more live outlets this week, to start with the Dec. 18 broadcast.

This will bring the total number live and 22 via kinescope.

RECIPE FOR HAPPINESS

With Alan Prescott, Tune Timers.
Clark Ranger, Major George Haig, Joan Watson, guests.
Producers: Drex Hines, Les Persky.
Director: David Lowe.
30 Mins.; Thurs., 1:30 p.m.
INDEPENDENT GROCERS
WARD, New York
(Product Services)

Unless it improves in a hurry, this local program on the DuMont ship can kiss itself out of daytime video. "Recipe for Happiness" is sub-par even for daylight looking-for-TV in general and the outlet in particular. It's a good example of daytime TV's relentless pursuit of poor quality ideas that have absolutely nothing new in gimmick or presentation. It has a couple of standard good points.

At second show viewed (18), the main basis seemed to be to make laughing stocks out of three or four housewives. Host Alan Prescott is too slick and precious for this job. He poked fun at a stout woman, ribbed some of the towns they live in, also dialects and racial strains (Irish, for instance), made a tasteless reference to the Civil War and displayed irritating condescension when not downright detached and bored stiff.

The ladies' first chore was identifying kitchen gadgets, and in finale they appeared in costumes presumably fashioned by them from odds and ends supplied to them. The prizes were plug items (curtains and candy). The Tune Timers (xylo, bass, guitar) were okay on "Mambo Jumbo."

Prescott visited the studio audience, cueing a nice but over-pasty "I Get Ideas" song by Clark Ranger to the "Happiness Home-maker of the Week." Ranger kissed the woman and the audience was all a-flutter. At this point, 20 minutes from the start, Prescott observed, "now we come to the real interesting part of the program." This was "international chef" George Haig. His recipe is probably boffo, but, unfortunately, his accent makes him difficult to savvy.

The commercials (by Prescott) plug the independent grocer. One of them tried to relate Paul Revere as an "independent man" to the indie grocer, for one of the oddest circumlocutions on record.

Trau.

THE CLOCK

With Maurine Holbert, Charles Cooper, Ada Kuznetsov, Joe Hardy, Mary Michael, Al Thaler.
Producer-director: William Spier.
Writers: Robert Tallman, Spier.
30 Mins.; Wed., 9:30 p.m.
RHODES PHARMACAL
ABC-TV, from New York
(O'Neil, Larson & McMahon)

In an unusual lend-lease deal between NBC-TV and ABC-TV, "The Clock," which originally was bought by the former, premeditatedly was a successful series on NBC-TV's summer programming but its top grade qualities weren't evident in its initial on the rival web. It was a routine melter with nothing to recommend it but some good camera work.

Plot and performances shared the responsibility for making it mediocre video fare. But since story and actors change each week of the series, it's hoped that "The Clock" will regain the sock it had during the summer.

Story concerned itself with a struggling author who became involved in an international counterfeiting racket. It was a plodding tale and scripters Robert Tallman and William Spier didn't contribute much to keep it moving. They threw in the Russians, the Chinese and the American FBI but it didn't jell. In their attempt to develop suspense they created confusion.

Charles Cooper, in the role of the young author, and Maurine Holbert, as a femme FBI aide, were uninspired. Other cast members were adequate. The camera, however, was the stanza's star. It panned smoothly from one scene to another and brought out some of the mood which the script and players failed to convey.

Gros.

SALLY SMART'S KITCHEN

With Miss Smart (Kit Sigety), Elaine Manning.
Producer: Nancy Rowe.
Director: Jerry Friedman.
30 Mins.; Mon.-thru-Fri., 3 p.m.
PARTICIPATING
WOR-TV, N. Y.

A Modern Home Service package, "Sally Smart's Kitchen" follows the accepted format of most TV cooking shows. Products of participating sponsors are used in preparing a variety of dishes in view of the set-owner. Among bankrollers on this half-hour, cross-the-board show are Wilson Packing Co. and the Borden Co.

On Friday's (12) program buxom Miss Smart (Kit Sigety) and Elaine Manning demonstrated such concoctions as tomato rice soup and

UNIVERSITY OF MICHIGAN

TELEVISION HOUR
With Prof. Wilbert J. McKeachie, Prof. Winton H. Beaven, others.
Producer: Garnet R. Garrison.
Director: Walt Kosse.
Writer: Robert Newman.
60 Mins.; Sun., 1 p.m.
WWJ-TV, Detroit

The high quality that won for WWJ-TV VARIETY a 1950 award for the best educational program on television was still there in the 1951 inaugural Sunday.

In the first of three 20-minute segments, Prof. Wilbert J. McKeachie, assistant professor of psychology, introduced his 15-week telecourse, "Man in His World-Human Behavior." He outlined some of the basic elements to be studied and then, by means of a dramatic sketch, illustrated a specific problem in human behavior.

Using student actors, who gave workmanlike performances but were not given a credit line, the sketch illustrated the various human behavior problems arising over such a small but common problem of a teen-age son asking for the family automobile on date-night. In addition to listening to the spoken thoughts of the son, mother and father, Dr. McKeachie also let listeners hear the more important unspoken thoughts. When viewers eavesdropped on unspoken thoughts, the camera focused on the person to whom the thoughts were directed. It was a well-done piece of business.

In the second 20-minute segment, Prof. Winton H. Beaven, assistant professor of speech, outlined his seven-week telecourse, "Democracy in Action: Parliamentary Procedure." While lacking in the demonstration technique used by Dr. McKeachie, the outline held interest and promised in future weeks to be just as viewable by showing actual meetings in session at which parliamentary procedures would be demonstrated.

The third 20-minute segment is devoted each week to a telenovela of the campus, with something different on tap each Sunday. For the inaugural telenovela, viewers were taken directly into the President's House on the campus, by means of microwave, to meet the University of Michigan's new president, Dr. Harlan Hatcher, his wife and their family.

This interview was almost totally spoiled by the failure of audio at its inception. The station also was tardy in telling viewers that audio had been lost. Audio returned about half way through the interview with Dr. Hatcher. Viewers never did learn who interviewed the university's new president. From personal knowledge, it looked and sounded like Eli Abel, Detroit correspondent for the New York Times. Whoever it was, he did a fine job.

But, this failure of stations to keep the audience fully informed of what is going on during mechanical failures brings up a point that needs discussing.

It would seem that in a situation like this one, some attempt would be made to keep the audience informed or to let them in on what had gone before when the failure had been corrected. It seems to this reviewer, that television programs of this type should be elastic enough to stretch over unavoidable failures in audio or picture. For example, after Dr. Hatcher's interview was terminated, the cameras moved in on Mrs. Hatcher in another room of the president's house. If the behind-the-scenes men had been on their toes, a very simple, direct statement could have been made that the first portion of the interview of Dr. Hatcher by correspondent Abel was lost because of mechanical failure. The point is that for some unknown reason mechanical failures—which are not unheard of eventually in present-day television—continue to leave stations tongue-tied and helpless. It does not seem right that mechanical failures should compound failures in thought processes, too.

At any rate, the action picked up immediately with an interview of Mrs. Hatcher by a person introduced only as Mary Ann McCusker. One gathered near the end of the interview, that Miss McCusker was a student at the University. It would have been better had she been so designated in the beginning.

But for the lapses in the third segment of the program, "University of Michigan Television Hour," was an adult effort to bring education to adult students in their living rooms.

Trau.

oyster loaves with a professional air that most housewives presumably could follow with ease. Wilson's "BV" was an ingredient of the soup while Borden's "Star-lac" went into the oyster loaves. Femme viewers, or even males with a culinary bent, will find "Sally Smart's Kitchen" well worth the looking time.

Gub.

GARRY MOORE EVENING

SHOW
With Durdard Kirby, Ken Carson, Hlene Woods, James Dunn, Margaret O'Brien, Phil Foster, guests:
Howard Smith orch.
Producer: Herb Sanford.
Director: Clarence Schimmel.
30 Mins.; Thurs., 8 p.m.
JOHNSON WAX
CBS-TV, from New York
(Needham, Louis & Brorby)

Garry Moore, who is SRO on CBS-TV daytimes, has added this fortnightly evening stint for Johnson Wax. From Thursday (18) didn't exhibit much in the way of entertainment values, although Moore's afternoon efforts show a bright touch and his previous cross-the-board dinner-time series had an engaging quality.

It seemed that Moore is too enamored of the informal approach. On the initialer the proceedings were so "relaxed" that the program plodded along with a paucity of material and a minimum of production trappings. Moore and sidekick Durdard Kirby kidded about the various opening numbers that had been considered, with tongue-in-cheek samples offered, but the bits were heavy-footed.

Vocalists Ken Carson and Hlene Woods flatter subbing for Denise Lord did an okay version of "Want to Go Home With You." It was done in a ghostly setting and had some droll spots, but overall didn't register potently. Phil Foster currently in "Borscht Capades" on Broadway, did a fairly amusing monolog in his "Brooklyn ambassador" characterization, getting off some lines about dates, weddings, showers, etc. He started slowly but warmed up to a nice finale.

Dramatic spot starred Margaret O'Brien and James Dunn in the daughter-coming-of-age scene from "Tree Grows in Brooklyn." Pair did a nice thesping job in a moving segment. However, its brevity reduced its impact and didn't utilize the O'Brien-Dunn talents fully.

Moore and Kirby have attractive personalities, but a show of this kind demands a solid production base and strong scripting. The pretense of informality, which may be acceptable in the afternoon, can die in the evening especially in contrast with the show skedded on alternate weeks, the polished Burns and Allen!

Live music by Howard Smith orch behind the opening film commercial was poorly selected. Middle plug, involving speeded-up feet scuffing a waxed floor, was effective.

Bril.

GRETZ CAVALCADE OF GIRLS

With Bob Morris.
Director: Art Steber.
60 Mins.; Thurs., 11:30 p.m.
WM. GRETZ BREWING CO.
WFIL-TV, Philadelphia
(Seberhagen, Inc.)

New show featuring local girls in a display of beauty and talent is hyped by professional acts each week. Six girls are judged on each show, appearing before a quartet of experts and the TV audience to win the title, "Gretz Golden Girl." Panel composed of local personalities, visiting celebs and acts had Kathy McCoy, model agency exec; Jack Steck, production head at WFIL-TV; Kay Gayle, singer at a local cafe, and Joey Adams. Girls were judged by point system, with tallies for beauty, poise and talent, along with salesmanship as an added requirement. In this way viewers get extra commercials by having contestants read plugs as a test. Hatch were all lookers, who sang or danced with customary beauty contest merit. Their attractiveness was judged by appearance in sweaters and shorts.

The regular commercials were handled by Doug Arthur, who does standard speling. Bob Morris, a personable baritone with a pleasant voice, handles the enacting and sings but appears lashed to a position behind one of the few props—a beer barrel. Panel caught played straightman for Joey Adams' gags. Cindy Heller teamed with Adams in the banter, when he took over for his routine. Comedian, apparently, was asked to provide own script and his material was all off the cuff and mainly out of the files.

Audience is asked to pick winner until six girls are selected. Finalists then compete for "Golden Girl" title. The winner is slated to appear on the program while a new series of six more contestants are run off. Show will appeal to that segment of audience partial to beauty contests, although setup marks a considerable advance over previous charm competitions staged locally on TV.

Gogh.

JERRY LESTER SHOW

(Sound Off Time)
With Agathon, others; Dean Elliott orch, with original music by Lee Pochris.
Producer: Monroe Hack.
Director: Warren Jacober.
Writers: Lou Meltzer, Artie Phillips, Manny Mannheim.
30 Mins.; Sun., 7 p.m.
CHESTERFIELD
NBC-TV, from N. Y.
(Cunningham & Walsh)

Jerry Lester's new bid to win back a TV following he gained and then lost on the shipwrecked "Broadway Open House" was no rouser, but it was just a fair try on the "comeback" route. Second of the rotating comics on Chesterfield's new show "Bob Hope sounded off first and Fred Allen completes the cycle on Oct. 28." Lester showed the trademark tricks, the egocentric penchant for breaking up the script when the pixie in him so ordained, the innocuous narcissism for the camera, and the sundry bits of business which have made him a "character."

It was virtually "George all the way"—to quote the billing—on the cross-country NBC-TV. The half-hour show consisted largely of two sketches which he dominated. In the first he doubled in a combo India-Pirate skit in which the basic comedies stemmed from continual costume changes befitting the contrasting characterizations. The alteration in outer accoutrements was engineered in a narrow, two-door alcove splitting the double decor. The story line, disregarding its familiar labels, was so thin as to appear almost ludicrous. Only the heartiness of the star saved it from utter ruin as farce stuff.

Definitely superior to that was a "ballet in a bank" recruiting a large troupe of boys and girls for an extremely lively session with good continuity. Again it was Lester in cynosure, although the Herb Ross choreography loomed large in the framework. Especially good was finish-up cossacking, but its segueing into a "trial by jury" was a bit of hokum calculated to draw attention to a commercial that came as a rather irritating surprise in view of the promise it held out. His midway essayship of the "Great Lester" keyed to W. C. Fields had little in it save Agathon, a nice blonde chassis used as prop. His "Little Liver Pill" song was a nifty brief. All in all, a gallant try, but not in the first division.

Trau.

STAR DISCOVERY TIME

With Bill Dyer, Charles and Freda Freeland, Bill Dotson, James King, Lillian Halbert, The Trebelaires (3); Elaine Lee Trio, musical accompaniment.
Producer: Bert Claster.
Director: Syd King.
30 Mins.; Thurs., 10:30 p.m.
PARTICIPATING
WBAL-TV, Baltimore

Vet sportscaster and disk spinner Bill Dyer started this show at the Hippodrome Theatre here when it featured flesh along with its pix, and Bert Claster was the manager of that house. With the switch of that house to straight films they moved the show to TV, lining up five sponsors to underwrite the show into a pleasing clicko.

Format presents five aspiring acts a week in a 10-week stretch with two semi-finals and a big finale, the blowoff when the winner gets bigtime auditioning via William Morris; recording tests by RCA; plus a load of prizes including a Plymouth automobile. Extra heavy ad plugging by five (count 'em) sponsors is tied in well enough with each product launching a tyro. A changing panel of three judges picks the winner. Current trio (when caught) consisted of Izzy Rappaport, local theatre operator; Mrs. George Mahoney, wife of former candidate for Governor of Maryland, and Al Ross, early morning deejay on WBAL.

Acts presented the usual run, Charles and Freda Freeland, hillbilly duo; Bill Dotson and Lillian Halbert, vocalists; James King, dancer and the Trebelaires, instrumental trio. Dyer handles all the chatter throughout and shows an experienced hand. It all adds up nicely.

Burm.

WHAT'S THE PROBLEM

With Helen Parkhurst, guests: Ben Grauer, moderator.
Producer-director: Phyllis Adams.
30 Mins.; Mon.-thru-Fri., 10:30 a.m.
Sustaining
WNBT, from New York

"What's the Problem" is a panel show with some stature. It brings up problems pertinent to everyday living, and its panellists, experts in their particular field, handle the topics with intelligence and assurance. It is, however, much too cerebral for a mid-morning spotting, and it's doubtful if the program can win a viewing audience

(Continued on page 43)

MARTHA RAYE SHOW, WITH

LEZIO PINZA
(All Star Revue)
With Chandra Kaly and His Dancers, Maria Neglia, Allen Roth orch.
Producer: Leo Morgan.
Director: Ezra Stone.
Writers: Nat Hiken, Billy Friedberg.
60 Mins.; Sat. (20), 8 p.m.
PARTICIPATING
NBC-TV, from N. Y.

Whichever NBC-TV exec dreamed up the incongruous idea of teaming Martha Raye with Ezio Pinza for last Saturday night's (20) stanza of "All Star Revue" rates a deep nod from viewers. With Miss Raye's raucous buffoonery contrasting neatly with Pinza's suave charm, the two socked across a full hour's entertainment, making this one particular program, at least, a hot contender for the rating honors which the series has missed so far.

Producers Pete Barnum and Leo Morgan assigned the scripting chores in the show to Nat Hiken and Billy Friedberg and they came up with a fine story line to set off the talents of the two stars. Pinza, supposedly fed up with his rounds of the Stork, 21, etc., arranged with his maid to get him a blind date—the comedienne Miss Raye, of course. Entire show then dealt with his picking her up at her apartment, taking her to a lush bery for dinner (where she naturally embarrassed every one) and then going to her type of beerjoint (Schultz's Stables). It might have been a thin yarn but it was a welcome relief from both the vaudeville and revue type formats. "All Star" has carried, and it perked right up to the finish line under the fast pacing handed it by the stars and director Ezra Stone.

For Miss Raye, who has guested on a number of video shows, this was undoubtedly her best TV job to date. She clowned, mugged and generally beat up the sets with her rany antics for a surefire payoff. Her "swoons," when she realized the great Pinza was to be her date, represented socko comedy. She also scored with her singing, giving her usual buff treatment to her "Mr. Paganini" standard, and wrapping up "Old Black Magic" in legit style. She also pulled a Milton Berle by getting into the act with Chandra Kaly and His Dancers in a well-integrated nifty scene. She had some trouble with a broken strap on her gown during the first part of the show which, whether planned or not, also was funny.

Pinza, too, registered with his best video job so far. He pulled that tongue-in-cheek kidding of his own singing prowess again, for another payoff, and generally foiled expertly for Miss Raye's humor, displaying a fine sense of comedy on his own. Since she was top star for this stanza, he confined his singing to a single number, a dramatic French tune about a soldier, supposedly dead, returning from the wars to find his wife remarried. He also teamed with Miss Raye for another of those standout integrated commercials, this time the comedienne proving to him Snow Crop's claim of turning out a "two-minute breakfast." Maria Neglia, violinist, rounded out the guest list, appearing in a short bit at the nitery.

Production, camera work by Grey Lockwood and all technical credits, including Allen Roth's musical backgrounding, were up to NBC's usual top standards. If the web can line up a few more "All Star" stanzas such as this one, it will have little to worry about rating-wise.

Stal.

SILVER QUARTER

With Pedro Gonzales Krause, Chuck Cavallo, Mary Sinclair, Mary Berkman.
Director: Sheldon Cooper.
15 Mins.; Wed., 8:30 p.m.
LOEBER PONTIAC
WGN-TV, Chicago
(Sander-Rodkin)

Auto dealers are one of the biggest buyers of local TV time. Most of them use old motion pictures to matrix their plugs. The car merchant bankrolling this musical affair should have done likewise.

Show headlines singer Pedro Gonzales Krause, supported by Chuck Cavallo on the piano, organist Mary Sinclair and guitarist Mary Berkman. Krause's singing ranged from bad to sad and his emceeing on the preem (17) was even worse. The individuals comprising the musical trio are undoubtedly able in their own right, but were given little opportunity to shine as a group.

Sessions might prove slightly more useful for the sponsor if a regular gabfest was brought in as emcee. Krause's attempts to integrate the client's identity into the format misfired badly, because of memory-stymied lines. Dave.

FORD THEATRE HOUR

(On Borrowed Time)
With Lance Ball, Tommy Tweed,
Cosette Lee, Bob Christie, Grace
Webster, Marlene Daniels, Alex
McKee, Billie Mae Richards, Jim
MacRae, Douglas Webster, others
Producer-director: Alan Savage
Writer: Paul Osborn
Adapter: Nancy Moore
Music director: Lucio Agostini
60 Mins.: Fri., 9 p.m. (EST)
FORD MOTORS (CANADA)
CBC from Toronto
(Cockfield-Brown)

With a budget of \$150,000 to start, "Ford Theatre Hour" is off on its third 39-week annual series of play, novel and film adaptations, with Alan Savage again at the helm for third year as producer-director. Going to some 40 stations of the Dominion network of the Canadian Broadcasting Corp., series is the only sponsored one-hour program in this country. In past two seasons, it has consistently topped the rating list in Canada against most bigline U. S. contenders in the radio field.

High entertainment calibre and avoidance of highbrow stuffiness is again implicit in "On Borrowed Time." The charming fantasy, though dealing with death, is treated with a comedy touch and warm understanding that avoids any morbidity and replaces this with imaginative lightness, though these are sometimes throat-tightening sequences but always skirting bathos.

Thanks to the direction of Alan Savage, an understanding performance of Pud is given by Lance Ball, a 12-year-old boy, whose previous radio experience has been gained in a fairy tale serial over CKEY, Toronto. Youngster's beautiful diction and intrinsic grasp of the role was delightfully refreshing and the keynote in making this famous fantasy believable to even the most cynical.

Strong support surrounded the young actor, notably from Tommy Tweed as Grampa, Grace Webster as Granny, Cosette Lee as Aunt Demetra, and Bob Christie as Mr. Brink (Death), with Christie particularly impressive in a delineation that might otherwise have thrown the whole undertaking off balance. Rest of the cast also make most of their assignments and maintain the play's artistic level on its necessarily high plane.

This season, Lucio Agostini is commendably nailing his musical breaks. Byng Whittaker's announcements are concise and unobtrusive. But in skilled casting, trenchant treatment and lack of preciousness, the authoritative producer-director plotting of Alan Savage is manifest throughout for solid entertainment values.

McStay.

HOLIDAY IN FRANCE

With Art Ford
Producer: Dick Pack
Director: Ernie Hartman
Writer: Ray Deela
30 Mins.: Sun., 9 p.m.
FRENCH TOURIST OFFICE
WNEW, New York
(J. H. Hartman)

This indie has again shown how disks properly selected and imaginatively handled, can be integrated into a topflight ailer. In this case WNEW has tailored a show for the French Government Tourist Office which makes delightful listening in any language and which gets across the aura of glamor that surrounds Paris.

Offerings on the Initiator Sunday (21) were sock. There was Maurice Chevalier's surefire "Louise," Jean Sablon's "Flacre," Henri Salvador's "Because It Gives Me Courage," and Jacqueline Francoise's "Mado-moiselle de Paris." Showing the American influence on Galle music was the Hot Club of France's "After You're Gone," with hot guitar and fiddle passages. Other side of the export-import coin was "La Vie En Rose," spotlighting Edith Piaf's French language chanteuse after Tony Martin's English version. Another department premees the latest faves on the Pardee hit parade. This cued Miss Francoise's neatly styled rendition of the bluesy "Melancholy."

Art Ford, who is familiar with French show biz via several trips abroad, handles the intros smoothly, with informative, informal notes. He gives a relaxed, effective pitch for French tourism. Brill.

Seattle—A new series of programs dealing with common legal problems began Friday on KIRO, CBS outlet here. Entitled "You and the Law," the broadcasts will explain every-day legal problems so that the layman may understand them. Broadcast at 9:15 p.m., each program in the 13-week series will be a dramatic narration dealing with one particular legal problem. Such subjects as Contracts, Inheritance Taxes, Divorce, Criminal Law, Wills, and Legal Aid will be included.

Radio Follow-Up

The Lunts, in one of their rare radio appearances, brought their high comedy talents to NBC's "Theatre Guild on the Air" U. S. Steel show Sunday (21), to do a version of Shaw's "Pygmalion" that was one of the week's high-spots. Familiar story of the drudge turned into a lady by a phonetics professor, was again a great delight under the polished performances of this expert pair. Radio version was necessarily a little saved-off and curtailed, and perhaps some of the segments devoted to other characters (like the elder Doolittle) were a little too long, but in the main the adaptation was very serviceable, for a highly entertaining hour.

The Lunts obviously relished their roles, especially Lynn Fontanne (Mrs. Lunt), and played them to the hilt. First half of the hour was the funnier part, as Miss Fontanne (who is English-born) put on a dazzling performance as the low-born, bedraggled London flower girl, Lunt, as the somewhat obtuse and sharp-tongued prof, was excellent contrast. Supporting cast gave the duo fine assist.

Sunday's (21) edition of "The Big Show" on NBC gave a good account of itself. The Tallulah Bankhead session had the usual quota of top entertainment and laughs, except in one instance where a last-minute substitution had to be made.

Frankie Laine, subbing for Frank Sinatra, who was ill, had to recite lines written especially for the swooner. Apparently, there wasn't time to do a complete rewrite and staff had to salvage the script on hand. The conversion wasn't too good and there were some awkward spots that left the listeners a bit puzzled.

For many, the major event on this show was Phil Foster whose dissertation on the recent tragedy in Brooklyn, when the pennant was Brannan, made for some solid laughs. He followed up with the humiliate of a Brooklyn unemployed for genuinely heavy yocks.

Top talent lineup also availed itself of the services of Margaret Truman who can take her kidding like a good trouper. She gave a charming account of herself, and her singing passed muster on this occasion.

Guest roster also included the Andrews Sisters, who did what was expected of them, the singing line; Benny Goodman, still one of the top jazz charmers; Marlene Dietrich, who provided some picturesque banter with Miss Bankhead, and regulars Fred Allen, Portland Huff and Meredith Willson orch and chorus, who helped keep the stanza warm.

TIME FOR DEFENSE

With Sid Caesar, Ray Milland, Eddie Fisher, The Singing Sergeants, U. S. Air Force Symphony Orch
Director-writer: Stanley Field
30 Mins.: Mon., (22), 9 p.m.
ABC, from New York and Washington

"Time for Defense," the official program of the U. S. Defense Department, celebrated its second anniversary, on ABC Monday (22) with an impressive 30-minute party. Stanza reprised some top segments from past airings and included as a fillip a trio of sock guests in Sid Caesar, Ray Milland and Eddie Fisher.

The reprised bits of transcriptions taken during the Korean fighting packed a terrific wallop. Especially exciting was Lt. Col. Wes McFarren's on-the-spot report as he executed his first parachute jump with the 82nd Airborne. It came across with realistic impact. The repeat airings of these first-hand battle accounts was clever programming. It should win listeners, who tuned in for the first time just to hear the special anniversary show, as steady dialers.

The trio of guests filled their bits in good form. Fisher, now a private in the army, sang "I Remember When." Caesar, a TV refugee, went through his excellent satirization of a movie version of an aerial dogfight, and Milland recited a poignant vignette that had come out of the Korean campaign. It made for a well-rounded program and top listening.

The U. S. Air Force Symph orch and the Singing Sergeants opened the session with a spirited medley. Stanley Field, the director-writer, rates kudos for penning and pacing an effective anniversary ailer.

Gros.

THE JUBILEE SHOW

With Bob Hope, W. W. Chaplin, narrators
Writer-producer-director: Jack Gerber
30 Mins.: Sun., 10:30 p.m.
Sustaining
NBC, from N. Y.

Part of NBC's 25th anni celebration, the show has been designed as a four-part showcasing of the network's news and special events coverage for the past quarter century. In order to hypo interest in this special transcribed series, Bob Hope has been rung in to kibitz the proceedings with the vet correspondent W. W. Chaplin acting as general stooge and commentator.

Hope's contribution to this show, however is minor. In fact, his not-too-bright script on the preem tended to impede the flow of the historical cavalcade. It was a far cry from the comedian's work on the memorable NBC documentary on atomic power, "The Quick and The Dead." In this case, the development of radio as a new medium could well have dispensed with the stale, and sometimes infantile, gagging between Hope and Chaplin.

Basically, this series comprises a string of flashbacks on NBC's coverage of the top news events since 1927. Beginning with the late President Calvin Coolidge's reception to Charles Lindbergh after the latter's N.Y.-to-Paris flight, the stanza re-created part of the New Deal political debate, the 1937 midwestern flood disaster, the "Wrong Way" Corrigan flight and the opening day of World War II as observed in Berlin, among some other events.

Despite the absence of a serious format, it was a highly instructive, as well as inherently interesting, study of radio's ever-growing news-coverage potential. Herm.

THE FACE OF SPAIN

With Mike Mikelow, James Costigan, Elizabeth Laurence, Logan Ramsey, Cliff Owen, Marilyn Ames, Jimmy Randolph
Producer-director: Lou Drophin
Writer: Felix Leon
30 Mins.: Mon., (15), 9:30 p.m.
WNYC, N. Y.

As part of its ambitious Annual Art Festival, now in its second year, WNYC, New York's municipal station, offered a half-hour drama on the life of Francisco Goya, the Spanish artist. Tale hinged on Goya's realization that an artist must not dissociate himself from the world around him. It was a well-told story, fashioned for intelligent dialers.

Set in early 19th Century Spain, the drama's message came across with impact. Felix Leon's script flowed smoothly to its climax and it presented an interesting view of the painter, Spain, which was ruled at that time by intolerant monarchs, needed a spokesman for its harassed people. Although Goya felt deeply and was completely aware of the sad plight of Spain, he preferred to keep his opinions and his drawings, which depicted the country's unhappy state, to himself. His final realization that the drawings should be published to expose the true face of Spain was the program's high-point.

Mike Mikelow was convincing as Goya and James Costigan was effective in the role of his fiery assistant. The other cast members were okay in lesser roles. Producer-director Lou Drophin paced the stanza neatly.

Gros.

ED LAMB ADDS TO SETUP, BUYS FLORIDA STATION

Columbus, Oct. 23.
Edward Lamb last week announced purchase of WHOO—AM and FM—Orlando, Fla., from Martin Andersen, publisher of the Orlando Sentinel Star. Lamb, who owns WTVN here, WICU, Erie, Pa., and WTDQ, Toledo, will take possession as soon as the FCC approves the sale.

WHOO operates with 10,000 watts during the day and with 5,000 watts at night. The FM adjunct operates with 50,000 watts. It is an ABC affiliate.

The station also has an application on file for a television license, and Lamb said he would pressure for approval.

Tulsa—Many new TV personalities have been added to the KOTV staff. Bob Cawley is the musical emcee of the "Bob Cawley Show," heard daily. Eddie Jones, formerly known in Kansas City radio as Ted Ross will serve as emcee and singer, sharing the lead with Gerry Perry, songstress on "Matinee Showcases." afternoon variety show. Cleda Villines, former Minneapolis actress, is a KOTV "on-camera" personality, with a participating shopping show ready to go into production.

From the Production Centres

IN NEW YORK CITY . . .

Philip Morris and Mennen products have joined Storecast Corp's sponsorship roster. Rex Harrison on "M-G-M Theatre of the Air" Nov. 2. Virginia Dwyer has taken the lead in "Road of Life," vice Anne Sargent. Leslie F. Biehl has joined Air Music (FM background music service) as program director; he previously was in similar post with Associated Program Service. Clarence L. (Chick) Doty, former general manager of WJZ and WJZ-TV, is new general manager of the Robert Bories organization, packaging-merchandising firm; he'll work on "Kitchen Kapers," "Listen to (Herb) Sheldon" and "Dean Cameron Show."

Chester Cheek upped to sales manager of WOR Recording Division. Emerson Foote, former prexy of Foote, Cone & Belding, has joined McCann-Erickson as vicepre-general executive. New faces at WNEW are Ray L. Deets, who joins the indie's scriptery, and Lin Chu, assistant to research director Claire Himmel. Mary A. Caparelli, ex-CBS press, now with sales promotion for American Lithofold. Harry Magee is hosting Gotham agency reps at a party for WHLM at Bloomsburg, Pa., today (Wed). \$2,000 prize on WJZR's "Sports Jackpot," won by listener Edwin Wilson, enabled the family to adopt another child. Eddie Cantor's "How I Beg For Money" is in current Saturday Evening Post. John Monsarrat elected a vicepre of Geyer, Newell & Ganger agency. CBS prexy Frank Stanton to be honored by the Joint Defense Appeal at a dinner at the Waldorf Nov. 1. Peter Duncan, BBC producer of "In Town Tonight," will arrive in town on Oct. 31, then on to the Coast. His show has hosted many American celebs visiting Britain. Bert Cowan, of "Stella Dallas" cast, announcing Reynolds Metal portion of NBC's "Big Show." Fred Freed, WCRS staff scripter, left Thursday (18) for business-vacation trip to London, Israel and Rome. Al Morgan, also a staffer on the Bill Leonard shows, returned from month-long trip to Europe on Saturday (20). World Broadcasting System has started production on five new commercial jingle series in the fashion, food, beauty, appliances and home-furnishing fields. Margaret Arlen starts her ninth year on WCRS Oct. 30. Bartley C. Crum will resume his weekly commentaries on "Inside Israel" over WMCA on Monday (29). Series will be bankrolled by A. Goodman & Sons. Johnny Johnstone (NAM) back from month's cross-country swing.

Tom Greenhow has resigned from Famous Artists Corp. to join Frederick W. Ziv Co. to handle talent and new program development on the Coast. WLIB got an unexpected windfall when it aired the Ray Robinson acceptance of the Pal Razor sports award, when Robinson criticized the Stork Club on the Josephine Baker incident. Mutual web launches its second annual Western Week promotion, plugging all its outer shows, Saturday (27).

IN HOLLYWOOD . . .

Joe Donohue, former ad agency exec and lately packager and broadcast consultant, followed Tommy Greenhow into Famous Artists as head of agency's radio-TV department. Latter moved over to Ziv to handle talent and properties. Dan Russell, KFVB production manager, joins Young & Rubicam to head up the agency's Mexico City radio and teevee operation. He was formerly in NBC and CBS International division and speaks all the languages indigenous to the nationals south of the border to The Horn. Harry Ackerman hung added duties on Larry Berns, Jimmy Fonda and John Meston to "facilitate production information." Robert Merrill gabbing with the NBC crowd on his long hair deejay series, "Your Favorite Opera." Bob Garred's golf pill landed 300 yards away and his arm in a sling for three weeks. Now he's the only one-armed newscaster in radio.

IN CHICAGO . . .

Ros Metzger, Ruthrauff & Ryan vicepre, marked his 20th anniversary with the agency last week. Flack Maralleta Dutton vacationing in Mexico City. Tom Moore, emcee of Mutual's "Ladies Fair," hits the road next week for a series of personal appearances. Lee Petrillo, son of the AFM prexy, has left his musical director post at WCFL to set up a flackery. ABC's "America's Town Meeting of the Air" piped from Highland Park last night (Tues.). Deejays Robert Arboast and Pete Robinson are riding two daily strips on WMAQ. Zany duo came to Chi from WHB, Kansas City. Jim Conway has rung up 1,500 broadcasts as host of WBBM's "Shopping With the Missus" ailer the past five years. Paul Fry, prexy of the Inland Broadcasting Co., a Windy City visitor last week.

Borden Co. is sponsoring a tri-weekly quarter hour of "The Cliff Johnson Family" on WGN. Peggy Heaton has ankled her WBBM secretarial post to join the Robert McKee Associates station rep firm. WCFL is taking another fling at round-the-clock programming with the reopening of its postmidnight "Outer Drive" disk show this week. Pierre Andre's "Mr. Andre, Mr. Radio" Monday night bit is back on WGN after a summer layoff. WMAQ femme commentator Elizabeth Hart and hubby, WMAQ announcer Louis Roen, handled gab duties at the St. Luke's fashion show last week.

IN WASHINGTON . . .

Gene Klavan, humorist-d.j., chalking up a local "Arst" when his cross-the-boards "Capital Punishment" goes TV on a daily basis. "Prolog," new dramatic series produced by Georgetown University, with Frank Blair, ex of Mutual, producing-directing, bowed over Liberty network and a number of indie stations, past Sunday (21). Brig. Gen. C. W. Christenberry, director of Army's Special Services Division, will discuss such phases of his division's work as procurement of professional entertainment for troops on "Pentagon-Washington," over DuMont web next Sunday (28). WMAL-FM (ABC) preeming its day at 6 a.m. instead of 9, with aym man Jim Gibbons at mike. "Road We Walk," new religious TV show with all denominations participating, preemed over WTOP-CBS past week. WWDC going all out on blood donor campaign next Saturday (27), with staffers Hazel Markel, Art Brown, Milton Q. Ford, Willis Conover, Jon Massey and Felix Grant taking turns at the mike at Red Cross h.q. Irene Castle, famed terper of the early 1900's, planned in Tuesday (23) to appear on Ruth Crane's TV show (WMAL-ABC) on behalf of Fur-bearers League, an anti-trapping group. Carl Berger, WWDC-Mutual's reporter on information for government employes, marks his 14th year on the air this week.

Rogers' WFIL-TV Post

Philadelphia, Oct. 23.
Roddy Rogers, who joined WFIL-TV in June 1948, has been named executive producer for the station. Former stage manager, operations correlator and producer-director, Rogers has been assigned his new post to coordinate the activities for all WFIL-TV producers and directors.

Before joining WFIL-TV, Rogers was an assistant account executive at the Gray & Rogers ad agency.

Quinones Named Prexy Of Puerto Rico Web

Jose Ramon Quinones was named prexy of the newly-formed Puerto Rican Network which started operations last week. Francisco Susoni, Jr., Alfredo Ramirez de Arellano, Jr., and Segismundo Quinones will be the net's directors. Harwood Hull, Jr., was appointed general manager for the network operation. PRN will headquarter at WAPA, San Juan.

Audience Research has changed TOO!

Broadcast audience research never stands still. And television, with its high costs and new selling technique, speeded the next logical step . . . a measurement of *who* is doing the viewing within a home.

Alert advertisers were quick to recognize that changes in audience composition and viewers per set might easily mean differences of millions of viewers between identically rated programs. Today, ARB reports give ample proof that this is true. Quite often they show a lower rated program actually reaching many *more* of the family members desired by the advertiser.

ARB TV-Nationals and ARB City Reports now supply this information to broadcasters and advertisers as part of an accurate, complete and well-balanced service covering both network and local programs. With the ARB interviewing technique assuring valid diary records in thousands of U. S. television homes each month, many of the following features are available from no other sources.

1. Two national network reports each month from a large probability sample, covering every county within 150 miles of any TV signal. Sample size permits detailed breakdowns.
2. Ratings, homes reached, and audience composition on *all* network programs . . . commercial and sustaining . . . delivered within two weeks.
3. Comparable city data *on the same base* and covering the same period in up to 15 individual markets. Complete reports available in 10 cities.

Why take less than the whole story . . . accurately told? If you're not already using ARB reports, let us tell you more about them. Whether your problem is network or local, ARB can help you save money and sell more. Ask any television research director; then write or telephone us.

AMERICAN RESEARCH BUREAU, INC.

NATIONAL PRESS BUILDING
WASHINGTON 4, D. C.

REpublic 6002-7838-6193

James W. Sellar, Director



COMPLETE CITY REPORTS

Complete ARB TV Reports with all the features of the network study are now available monthly in the following metropolitan areas. Others will be added.

New York	Baltimore
Los Angeles*	Washington
Chicago	Boston
Philadelphia	Detroit*
Cleveland	San Francisco*

*new

To the station, these current, on-the-spot diary reports furnish an accurate, honest appraisal of audience levels throughout the week . . . a valuable aid in both selling and programming for the future.

To the timebuyer, ARB reports bring factual information on how to reach the right TV audiences at the lowest cost per thousand. Based on competent research, they point out favorable factors and guard against "blue sky" ratings and claims. In addition to numerous agency and advertiser subscribers, here are some of the television stations now using ARB reports on a regular basis:

WFIL-TV, WCAU-TV, WNBT,
WCBS-TV, WMAI-TV, WNBW,
WMAR-TV, WBAL-TV, WXEL,
WNBK, WEWS, WENR-TV,
WNBQ, WNAC-TV, WBZ-TV

Highlights of TV Code

Continued from page 24

especial emphasis on ethics and the canons of good taste.

(b) The advertising of tip sheets, race track publications, or organizations seeking to advertise for the purpose of giving odds or promoting betting or lotteries is unacceptable.

2. Diligence should be exercised to the end that advertising copy accepted for telecasting complies with pertinent federal, state and local laws.

3. An advertiser who markets more than one product should not be permitted to use advertising copy devoted to an acceptable product for purposes of publicizing the brand name or other identification of a product which is not acceptable.

Advertising of Medical Products

1. The advertising of medical products presents considerations of intimate and far-reaching importance to the consumer, and the following principles and procedures should apply in the advertising thereof.

(a) A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects.

(b) Because of the personal nature of the advertising of medical products, claims that a product will effect a cure and the use of such words as "safe," "without risk," "harmless," or terms of similar meaning should not be accepted in the advertising of medical products on television stations.

Contests

1. Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.

2. All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced and or shown or easily accessible to the viewing public, and the winners' names should be released and prizes awarded as soon as possible after the close of the contest.

3. When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

4. All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be considered a part of and included in the total time allowances as herein provided. (See Time Standards for Advertising Copy.)

Premiums and Offers

1. Full details of proposed offers should be required by the television broadcaster for investigation and

approval before the first announcement of the offer is made to the public.

2. A final date for the termination of an offer should be announced as far in advance as possible.

3. Before accepting for telecast offers involving a monetary consideration, a television broadcaster should satisfy himself as to the integrity of the advertiser and his willingness to honor complaints indicating dissatisfaction with the premium by returning the consideration.

4. There should be no misleading descriptions or visual representations of any premiums or gifts which would distort or enlarge their value in the minds of the listeners.

5. Assurances should be obtained from the advertiser that premiums offered are not harmful to person or property.

6. Premiums should not be approved which appeal to superstition on the basis of "luck bearing" powers or otherwise.

Time Standards for Advertising Copy

Since television is a developing medium, involving methods and techniques distinct from those of radio, it may be desirable from time to time to review and revise the presently suggested time standards for television advertising as formulated below:

The time standards allowable to a single advertiser do not affect the established practice of allowance for station breaks between programs.

Announcement programs are designed to accommodate a designated number of individual live or recorded announcements, generally one minute in length, which are carried within the body of the program and are available for sale to individual advertisers. Normally not more than three one-minute announcements (which should not exceed approximately 125 words if presented live) should be scheduled within a 15-minute period and not more than six such announcements should be scheduled within a 30-minute period in local announcement programs; however, fewer announcements of greater individual length may be scheduled provided that the aggregate length of the announcements approximates three minutes in a 15-minute program or six minutes in a 30-minute program. In announcement programs other than 15 minutes or 30 minutes in length, the proportion of one minute of announcement within every five minutes of programming is normally applied. The announcements must be presented within the framework of the program period designated for their use and kept in harmony with the content of the program in which they are placed.

Programs presenting women's services, features, shopping guides, market information, and similar material, provide a special service

to the listening and viewing public in which advertising material is an informative and integral part of the program content. Because of these special characteristics the time standards set forth above may be waived to a reasonable extent. In the present state of experimentation in programming and advertising techniques in television programs of this type no definite limitations to these exceptions are set forth at this time.

Any casual reference in a program to another's product or service under any trade name or language sufficiently descriptive to identify it should, except for normal guest identifications, be prohibited.

Stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trademark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment. "On Camera" shots of such materials should be fleeting, not too frequent, and mindful of the need of maintaining a proper program balance.

Cleffer Bios As 'Musicland' Hypo

In an attempt to bolster "Musicland, U.S.A.," the opening segment of its Friday night block of pop music programming, CBS plans to spotlight the works of individual composers from time to time, with inserted biographical notes. CBS program chief Lester Gottlieb, who conceived the pop music night idea, is meanwhile lining up an intimate half-hour musicale, to star either Peggy Lee or Doris Day, for the fourth show in the block, which preems next month when Grantland Rice's football forecasts ankles the 8 to 8:15 p.m. period.

First of the specialties on "Musicland" will be a Rodgers & Hart night, slated for Nov. 2. Richard Rodgers will introduce the show by reading the foreword from the new book about the songwriting team, the R&H "Songbook," with his segment to be taped in advance. Gottlieb has also switched Jimmy Carroll, the tenor from the "Georgie Price Show," which is second in the Friday night lineup, back to "Musicland," replacing Thomas Hayward. Carroll's spot on the Price show hasn't been filled yet.

Schwimmer Sues in Chi On Infringement Claim

Chicago, Oct. 23.

Walt Schwimmer, prez of Walter Schwimmer Productions, has instituted suit against Monitor Productions and its prexy, Ken Houston, alleging that the latter firm's "Relay Quiz" is an infringement of Schwimmer's "Tello-Test."

Schwimmer is seeking an injunction to prevent further airing of the Monitor program, plus \$150,000 damages. Houston formerly was associated with Schwimmer's packaging firm.

Industry Hails TV Code

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Ratification is left to the NARTB board of directors.

Sections of the TV code are lifted almost bodily from the film industry's rules, with the list of verboten words in the tele code virtually the same as those nixed for film usage. Also, the broad principles regarding matters of taste and treatment of religious and minority groups are closely similar. Major difference in the two sets of standards is the video code's emphasis on social responsibility in the public service vein, arising from the fact that the TV stations are Government licensees with definite commitments in this area.

The TV code is all-encompassing in detailing the special needs for children, community responsibility, the advancement of education and culture, the acceptability of the program materials chosen, decency and decorum in production and propriety in advertising. The Code Committee emphasizes that "viewers should make their criticisms and positive suggestions known to the television broadcasters. Parents in particular should see to it that out of the richness of television fare, the best programs are brought to the attention of their children."

Abuse Seen

On the initial perusal of the code in Chicago it was anticipated that regulations on time standards would provoke fireworks, but none was forthcoming. Code provides for a maximum of two and a half minutes of commercials on a 15-minute program and three minutes on a half-hour show. That's way below par for sponsored programming today.

However, a sop is thrown in, since the code condones the present practice of a full 15-minute commercial for so-called "informative shows" such as programs presenting women's services, features, shopping guides, market info and similar material. Code committee takes the position that "in the present state of experimentation in programming and advertising techniques in television programs of this type, no definite limitations to these exceptions are set forth at this time." Some telecasters expressed fear that this will perpetuate a current abuse.

Code's nixing of casual references in a show to another's product under any trade name drew praise-worthy comment, particularly coming on top of the recent Bob Hope Chesterfield show with its indiscriminate plugging of autos by name.

Similarly, the telecasters voiced praise for the "decency and decorum" regulations, particularly the blast at shows that tend to ridicule racial or nationality types.

On the question of controversial public issues, the code adheres strictly to the Mayflower Decision.

Code frowns on the prevailing practice among some stations to charge for television time to church and religious bodies. However, it's a provision that's rarely projected as "not recommended," and some station operators were critical of the code's failure to make it a definite fix.

Similarly the Code Committee was seen vacillating on the subject of "premiums and offers" which, in essence, is directed as a slap at "per inquiry" deals but at no

time spells out that stations can't take them.

It's recognized, of course, that the NARTB Board's big job, and the one that will give rise to the most friction, is the actual policing of the code. Not only will the group be on the lookout for breaches of standards, it will also be the clearing house for complaints from the public on program excesses. If it feels there's been a violation of serious enough nature to warrant the lifting of the "stamp" from a particular telecaster, the board will so recommend to the TV directors of the parent body.

DuMont-Tint

Continued from page 34

than the Defense Mobilizer, had withdrawn its approval of the CBS system, he said, then the move could have been classified as "a defense of the public not subject to challenge." He continued.

"The public already has shown its lack of interest in purchasing mechanical and incompatible color receivers. Hence there is sound basis for the conclusion that the market would not support continued production even without such action. The amount of critical materials to be saved, therefore, is infinitesimally small and only a fraction of a percentage point of the amount used by the TV industry. Since the public has not accepted the color system involved, the reasons for Columbia's ready acceptance of the Government are very obvious. It lets them off the hook. They are released from costly commitments and the embarrassment of sponsorship of a system the public will not accept."

DuMont also blasted what he said was the proposal (which in effect has not been made yet) that all research on color TV should be stopped as being "clearly against national policy and the public interest." Besides color TV research being an important part of the military program, he said, "by the very nature of research in any field, freedom to carry it on to wherever it might lead is essential."

B'way's Best

Continued from page 37

NBC's "Saturday Night Revue" Web is keeping alive the possibility, too, of airing the show Sunday afternoons, the time for which it was originally slated in color, but tentatively thinks the cost factor would rule out that time.

CBS only last week had snagged its first sponsor, Lees Carpets, for the "Mike and Buff" show, featuring Mike Wallace and his wife, Buff Cobb. It's doubtful that Lees will go ahead with the black-and-white version, again because of the upped cost factor, but the web thinks the property has good commercial value as a husband-and-wife daytime entry.

As to the Baird show, the web claims it was surprised last week by a number of letters from mail-fry, who weren't able to see the program on their black-and-white sets but who had tuned in to catch the audio portion. Kids wanted to know when they'd be able to see the show and CBS, as a result, hopes now to give them that chance.

Code Framers Lauded

Chicago, Oct. 23.

It took the 12-man committee which framed the television code a little over three months to put together the 30-page document spelling out ways and means for setting aright various abuses and excesses that accompanied the growth of the still-new medium.

Chairman was Robert D. Swezey, of WDSU, New Orleans. Working with him were: Harry Bannister, WWJ-TV, Detroit; James L. Cadigan, DuMont; Walter J. Damm, WTMJ-TV, Milwaukee; Clair McCollough, WGAL, Lancaster, Pa.; James C. Hanrahan, WEWS, Cleveland; Harold Hough, WBAD-TV, Fort Worth; Paul Raibourn, KTLA, Los Angeles; J. Leonard Reinsch, Cox Stations; Henry Slavick, WSM, Nashville; Davidson Taylor, NBC, and Donald W. Thornburgh, WCAU, Philadelphia.

Telecasters at the Chi adoption meet gave them a rising vote of thanks for their work.




wonderful
how much better
you see after
you wipe
those glasses!

that's how much better you hear

CLEAN SOUND

fulton recording

80 WEST 40th ST. • N. Y. 18
Lackawanna 4-1903



Mister PLUS, the smithy, stands
Beneath the chestnut tree,
Holding in his sturdy hands
A vast community:

"MBS has STRONGEST GRIP
On Home-Town U.S.A.
Eleven-million listenership
Is platinum—not hay!"

—the difference is MUTUAL!

+++++ FOR DETAILS: THE MUTUAL BROADCASTING SYSTEM • NEW YORK 18, N.Y. +++++

Television Reviews

Continued from page 39

comprised mainly of housewives who've got the day's cleaning and shopping worries ahead of them.

On show caught (19), Helen Parkhurst who heads the panel Monday, Wednesday and Friday (novelist Fannie Hurst takes over on Tuesday and Thursday), conducted her guests through the problem, "How can parents stimulate children's interest in school?" The guests, Florence M. Kelly, attorney in charge of the criminal courts branch of the Legal Aid Society, and Dr. Robert Goldenson, professor of physiology at Hunter College, N. Y., sparked the stanza with their pointed comments. Ben Grauer, permanent moderator, paced the discussion nicely and restrained the panelists in their occasional flights to obscure and technical terms. His insistence on layman talk made for mass comprehension.

Three youngsters were brought on for quizzing during the last half of the session. The boys, admitted "hooky players," responded to the panel's questions with a naturalness that hit home. Their reasons for skipping classes to gamble, "go to a show" or "just fool around" were poignant, and probably will result in having the housewife viewer reexamine her relationship with her child and demand improvement of the school system. It was a heavy course to take before lunch. Gros.

ON WINGS OF SONG

With Helen Alford, John Evans
Producers: Mel Quinn, Conrad Geblein

Director: Mel Quinn
15 Mins.; Wed., 7:15 p.m.
SHERWOOD BROS. OIL CO.
WBAL-TV, Baltimore
(VanSant Dugdale)

This is a pleasant quarter hour of vocals in solo and duet with backgrounding sight effects above the average. Helen Alford and John Evans are experienced singers who can project a musical comedy type of tune a la "If I Loved You," "Love Me Tonight," etc.

Tricky handling of cameras on visual motifs accomplished by closeups of wine glasses and similar props, and figures to point lyrics keeps the doings from sliding into monotony which is an ever present danger in the straight away sesh of almost solid singing. Burn.

FRANK'S FRIDAY NIGHT PARTY

With Ed McMahon, Century Trio, Bobby Roberts, Blackie Johnson, Norma Mendoza
Producer: David Kaigler
Director: Joe Tinney
45 Mins., Fri. 11:15 p.m.
FRANK'S BEVERAGE CO.
WCAU-TV, Philadelphia

Latest in the new crop of variety programs, "Frank's Party" is emceed by Ed McMahon, one of the busiest of the Philadelphia TV personalities (Big Top, Strictly for the Girls, Home Highlights, etc.). A natural ease combined with the experience of 13 shows since joining the station in September, 1949, finds McMahon very much at home in front of the cameras, and a smart choice to front an informal show. "Homey" quality of program lends itself to low production cost, with the decor strictly in the household party category and the props limited to living room essentials. Nice lighting and okay camera work take care of the rest.

Session leans heavily on music, with Bobby Roberts (a summer favorite at Atlantic City) and his unit supplying the rhumba-samba time. Roberts, who looks like a young Ted Lewis, sings, dances with a local instructress and paces his sextet, which is billed as "the band with the happy beat." Latin sequences are noisy, fast, rhythmic and feature novelty numbers as well as straight dance beat. The Century Trio (guitar, bass and piano) provide excellent accompaniments for the program's chirper, Norma Mendoza, a young newcomer. Miss Mendoza sings mood

music "Someone to Watch Over Me" and "Al the Things You Are" in a naturally melodic voice which she veers toward modern sounds.

Blackie Johnson, a local terper, is spotted effectively for two dance breaks, with McMahon getting into the heel-and-toe work for some kidding kicks. Guesting on the show were the Overtones, three boys and a girl, and the best of the modern singing foursomes in this area. Another visitor was Dinah Washington, starting at the Club Harlem. Miss Washington offered a very fetching version of "Cold-Cold Heart" backed by her own rhythms trio. McMahon's set cast, plus the advantage of the nitery guest stars on briefly for publicity purposes, makes program a good low-budget local package, offering diversion as well as dance time. McMahon does the commercials with too much lipsmacking and headshaking at the wonder-of-it-all. He also makes too many tie-ups between musical numbers and plugs, blend of voices, blend of drinks, etc. Gag.

RANSOM SHERMAN SHOW

With Meg Haun
Producer: Jules Pewowar
Director: Jim Harelsom
15 Mins.; Mon.-Wed.-Fri., 1:45 p.m.
BORDEN CO.
WBKB, Chicago

(Young & Rubicam)
Ransom Sherman is back on the local ether with a tri-weekly, quarter-hour project that's likely to slow down a lot of housekeeping activity within WBKB's range. It may take a little time for the afternoon dialect, conditioned to the standard, broad daytime gaggers, to develop a taste for Sherman's whimsy and underplayed humor. But the comic's wit looms as the sort that has the wearing quality of a H. T. Webster cartoon.

For example, on show seen (17) there wasn't a belly laugh in the 15 minutes, but there were several chuckles—the habit forming kind. Sherman has developed a comedic technique that's tailor-built for video. With "deadly" serious mien he gets himself wrapped up in generally serious matters and plays it off for a highly "unserious" effect.

This time he did a deadpan lampooning on the "self help" theme. It was a nonsensical tidbit, recounting the tale of the book-keeper, who under Sherman's counseling, ankled his dull task to follow his true bent — collecting wild flowers. Comic then shifted into a "home craftsman" role and demonstrated how not to fix a lamp. It was done so tongue-in-cheek that it must have left the new viewers wondering what manner of pitchman was this.

Femme spieler Meg Haun came aboard to handle the Borden plugs with an okay treatment. Dare.

Benton Bill

Continued from page 37

future if it cries 'wolf' recklessly and heedlessly."

Rubicam, in a letter written Oct. 3, told Benton he was on "as sane and reasonable ground as any man could be on" in advocating a citizens advisory board to aid the public and the government "in thinking through the problems of this new force that has been thrust upon us." What the Benton bill proposes, Rubicam said, "is that the problems and possibilities (of TV) be given the respect and study they deserve—and the public airing they ought to have by a group of qualified citizens so that the best answers can be found. How can we afford to do less?"

Rubicam said he was in favor of the provision in the Benton bill calling for encouragement of subscription TV. Subscription video, he said, would make small audiences profitable. "This in turn could mean that TV broadcasting might eventually cover a range of subject matter almost as wide as the printed word now does. In entertainment, instead of radio's relatively invariable menu of crooning, crime and gag-making, we might have not only current plays and movies . . . but everything else from the classics to woodworking-as-a-weekend-hobby."

Benton said he has been given assurance that further hearings will be held before the Senate Commerce Committee on his bill when the Senate reconvenes in January for the second session of the 82nd Congress.

'Kukla' Hits the Road In Album Promotion

Chicago, Oct. 23.

Kukla, Fran & Ollie are hitting the road again. The show appears at Gimbel's, Milwaukee, Nov. 3, to promote a new KFO album.

Beulah Zachary, producer of the show, goes to Detroit next week-end to complete arrangements for KFO's participation in the Thanksgiving Day parade for J. L. Hudson department store.

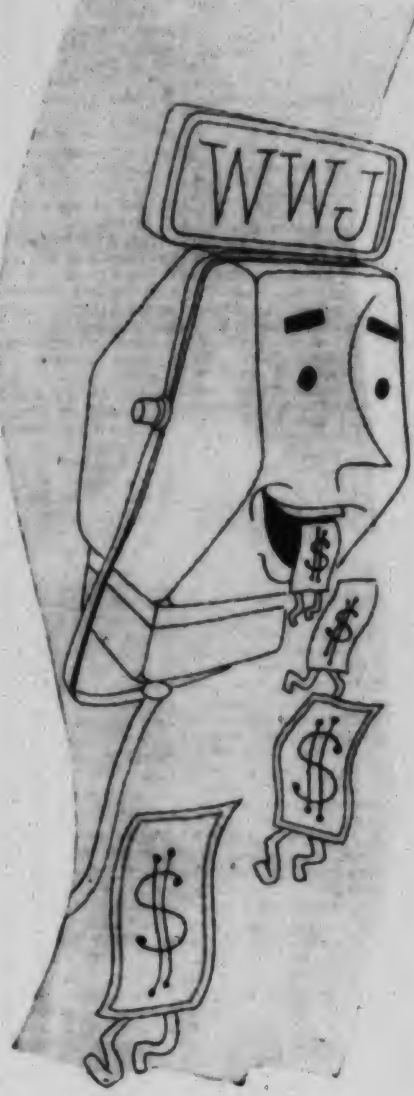
RCA Victor's Pinza Show

Continued from page 35

the RCA entry, NBC will present two programs in a public service vein in the Friday at 8 period this week and next. Initiator is to be a documentary produced by Herb Swope, Jr., and titled "Blood, the Lifeline," depicting the use of blood plasma for the fighting troops in Korea. The Jones brothers,

NBC's twin cameramen who covered the Korean conflict for the web's newscasts, are lensing special footage for the presentation.

Schenectady—Bob Tennant, former WGY and WRGB-TV anchor, has joined the staff of WBEN, Buffalo.



Radio talks BIG in Detroit!

In Detroit, WWJ is a better-than-ever buy at lower-than-ever cost. Here are the facts:

Assuming that television owners never listen to radio, bear in mind that increases in Detroit population and trading area have combined to give WWJ 96% coverage of the number of families it had in 1940. When you take into consideration the shrinkage of the dollar since then, present rates enable you to buy the WWJ market today for substantially less per thousand than you could in 1940.*

That's why advertisers in the Detroit market choose WWJ and its big exclusive radio audience.

*Average WWJ families, 1940	931,922
TV families, 1950	508,000
exclusive radio families, 1950	896,300

FIRST IN DETROIT

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

Associate Television Station WWJ-TV



AM — 830 WAVELENGTHS — 1000 WATTS
FM — CHANNEL 26 — 52.1 MEGACYCLES



Now starring on NBC's
ALL STAR REVUE
Saturday's 8-9 p.m., EST
Mgt.: William Morris Agency

Television Chatter

New York

"Passaic, Birthplace of Television" is the new slogan to be adopted by that New Jersey city's chamber of commerce, based on the fact that experimental station W2XCD started the country's first regularly-scheduled TV programming there in 1930. City is holding a special dinner Nov. 14 to mark the event, when it will cite Dr. Allen B. DuMont, head of the company which produced the first commercial TV receiver in Passaic in 1938. Vim Stores signed a 24-week deal to sponsor "Tomorrow's News," a five-minute news show to precede all Madison Sq. Garden events aired by WPIX. Harry Bellauer, Joseph Buloff and Henry Sharp set for feature roles on DuMont's "Elery Queen" tomorrow night (Thurs.). Messmore Kendall is slated to act as host in a new series of historical dramatizations to be scripted for TV by Maurice Barrett and produced by Elaine Starr Productions. WABD, DuMont's N. Y. flagship, is scheduled to begin broadcasting from its new antenna atop the Empire State Bldg. Friday night (26). Leonard F. Cramer, former exec vicepres of DuMont Labs, named assistant general manager of Crosley. Sterling TV Co. named by the United Nations to distribute a series of officially-produced UN films. Sachs Quality Stores parted to sponsor a home decorator show over WPIX Tuesdays from 2:15 to 2:30. Show is to be conducted by Willa De Campi, home decoration editor of the N. Y. Daily News. Jerry Wald and Norman Krassna slated to guest on Nancy Craig's ABC show tomorrow (Thurs.) to plug their latest film, "Young & Rubicam's Phyllis Houston," who writes commercials for the Garry Moore show, engaged to Ed Peck, star of DuMont's "Flying Tigers." Thomas B. Ne'lan, Jr., has joined NBC's special effects department as supervisor of stage special effects. Florence Anglin is set for a role on CBS' "Big Town" tomorrow night (Thurs.).

Nancy Franklin added to tele version of "One Man's Family." Mini Stein has written pilot script of kid fantasy, "Hopping Scotch Lane." Earl Wilson guests on WOR-TV's "Nose for News" today (Wed.). "Doctor's Wife" is third script sold by agent Blanche Gaines to "Lux Video Theatre" (CBS) in past month; it will star June Lockhart on Oct. 29. NBC-TV casting director Martin Begley will speak at Catholic Actors Guild forum on "Actor in Television" at Twelfth Night Club, Oct. 28. He's a guest lecturer on the subject at Fordham U.

Merrill E. Joels narrated series of tele film commercials for Gerber's Baby Foods. Actor Jay Barney out of town with George Abbott's "The Number" legitter.

Roberta Quinlan moves into her new ranchstyle home at Lake Success tomorrow (Thurs.). Pianist Stan Freeman signed as a regular on WARD's Kathi Norris show. Nancy Coleman to play distaff lead on the projected "Mr. & Mrs. North" series.

Allan Stevenson into DuMont's "Captain Video." Elaine Maltzman, of CBS-TV film department, engaged to Lt. Ira J. Greenhill.

Fred Thrower, ABC-TV sales v.p. back at his desk after attending funeral of his father last week. "To Pay or Not to Pay" is subject of the American Television Society's first lunch of the season at the Hotel Roosevelt tomorrow (Thurs.). Speakers will be Paul Rathbun, Par veepee, and Robert H. O'Brien, United Par Theatres secretary-treasurer. Ziv TV Programs is transferring Walter Kingsley from Gotham to the Coast. George Foley & Dick Gordon back from his weeklong trek to L. A.

Hollywood

Frank Wisbar this week gunned the first in his second group of seven "Fireside Theatre" telepix, and plans to wrap them up by Nov. 14. Walt Kingsley is here from N. Y. to take over as head of sales for Ziv TV in 11 western states. He was formerly Ziv New York City sales manager. Herbert Bregstein joins Snader. Sales as western division manager. Jerry Fairbanks Productions tees off new series of musical telepix tentatively tagged, "Make Mine Manhattan." Tom Drake and Trudy Marshall toppling initiator. A. G. Jensen, head of Bell Telephone Lab in N. Y. and video color expert, talked before session of Academy of Television Arts and Sciences, and Bell technicians this week, discussing entire history of color TV and the various tint systems. Ned Sparks enters TV via series of guest shots, and William Morris Agency is working out format for half-hour video show for him. U.S.C. is building a television studio at a cost of more than \$100,000, and it will be ready for operation after the first of the year. Studio would be used as pickup center by L.A.'s commercial channels. Alliance of Film Television Producers discussing wage scales and working conditions for telepix with IATSE.

Wm. Philipson Into Tatum Coast Spot?

Hollywood, Oct. 23.

Robert E. Kintner, proxy of ABC is due out here early next week at which time shifts are expected in the web's television set-up. It's reported that William Philipson, attorney with ABC's New York headquarters, is expected to replace Don Tatum as head of the Coast television operation. Tatum will continue as topoper of the chain's KECA-TV here.

Philipson has been handling talent and contract negotiations for the skein in the east. It's figured that the appointment of a legalite presages more talent and contractual deals originating here, following recent completion of the coast-to-coast micro-relay link. Philipson's appointment may be on an interim basis, pending wrap-up of the proposed merger with United Paramount Theatres.

Kintner reportedly will leave Gotham around Friday (26).

Radio Rates Strong Pitch On Its Own, Not Because Of TV, BMI Meet Told

Radio's need for aggressive salesmanship is something which is required by the industry's maturity and not by television inroads, speakers at the 17th annual clinic of Broadcast Music, Inc. in N. Y. stressed this week (22-23).

Typical of the hard-hitting pro-AM tenor was the address by Frank Pellegrin, v.p. of H-R Representatives. He declared: (1) radio is bigger than ever; (2) TV is cutting into newspaper and magazine reading; (3) the longer people own tele sets, the more they go back to AM listening; (4) newspapers and magazines should be forced by the ad agencies to produce inch-by-inch readership figures on ads, just as radio has supplied minute-by-minute data; (5) radio should raise rates and printed media should cut theirs; and (6) radio is the biggest, most effective and most economical medium.

Station rep cited a study by the Blow agency which found that radio was 93% more efficient than TV in terms of homes reached per dollar. He cited Pulse figures showing that families owning TV sets for over two years did 50% more radio listening than those with tele sets nine months or less. Also, about 40% of all AM dialing in tele families takes place while the TV set is on and 60% while the TV is off.

H-R exec said that the radio departments of the ad agencies control too small a portion of total ad budgets and that if the radio departments ask pointed questions of the printed media departments, a general realignment of nation ad budgets would be inevitable.

Cline also heard Ted Cott, WNBC, N. Y., manager; Roy Harlow, BMI v.p.; Lewis Avery, Avery-Knodel; Tom Tinsley, prez. WITI, Baltimore; Carl Haverlin, BMI prez; Howard Meighan, prez. CBS Radio; Robert J. Burton, BMI v.p.; E. P. R. Vadeboncoeur, WSYR, Syracuse, general manager; Dick Pack, WNEW, N. Y., program director; William B. McGrath, WHDH, Boston; Carlton McVarish, MBS audience promotion manager; Elliott Sanger, WQXR, N. Y., v.p.; Doris Corwith, NBC talks supervisor; Wallace C. Speers, prez. McCutcheon's dept. store; Walter Haase, WDRC, Hartford; Michael Hanna, manager WHCU, Ithaca; and Joseph T. Connolly, v.p. WCAU, Philly.

PONTIAC SPLURGES ON SHORT-TERM 1-SHOTS

In a special short-term promotion for new models, Pontiac division of General Motors has bought shows on four networks on a one-shot or two-shot basis. Airers are: "Nick Carter," Mutual; "Bob and Ray," NBC; "Stop the Music," ABC; and "Hearstone of the Death Squad" and "People Are Funny" on CBS. Shows will be bankrolled on dates early in December.

Agency is MacManus, John & Adams.

Inside Stuff—Television

Fred Allen's debut in the Chesterfield series Sunday (28) will have the comedian doing the narration and appearing sporadically in a series of three sketches by three top comedy authors in America. Segments of the show will be the late Robert Benchley's "Coffee va Gin," Dorothy Parker's "Here We Are" and S. J. Perelman's "The Cops Chief." Cast will include Jack Gilford, Art Carney, Don Murray and Havel Bros.

Allen plans to enact the stories by Mark Twain, Stephen Leacock and others. There may be some shows in which Allen will not appear, but his voice will be heard. In others he will narrate and act.

RCA's top brass, including Brig. Gen. David Sarnoff, board chairman, and prez Frank M. Folsom, personally letted the cast and technical crew who had worked on its latest series of experimental color shows with a cocktail party Friday afternoon (19) at the Johnny Victor Theatre in the RCA Exhibition Hall, N. Y. RCA veepee Manie Sacks engineered the affair.

Cast, headed by Nanette Fabray, and the crew, had done three shows daily for two weeks during the tests, which were beamed to Washington for the first time to permit members of the FCC and of Congress to witness the latest developments in RCA color. RCA also utilized the shows to unveil its big-screen color last week for the first time.

Likely Petition Recall Seen Clearing Decks In Video Scripters Setup

Move to clear the decks for setting of jurisdiction for tele scripters is expected today (Wed.), when members of the Radio Writers Guild and other video writers meet on question of withdrawing their petition requesting an NLRB election. The petition will probably be called back.

RWG eastern council last week considered the Authors League of America directive ordering the petition withdrawn and called the meeting for 5:30 p.m. today at the Hotel Astor, N. Y. This could be a step toward harmony in the ALA on the thorny TV question. ALA recently stressed that its present tele setup, with the TV Writers Group handling scripters in the east and the Screen Actors Guild handling them in the west, is temporary.

A reorganization of the ALA is contemplated, with the SWG integrated into the structure and other organizational changes. Revamp is slated for discussion at a parley around Nov. 13.

Next month will also see election activity in the League, with both the ALA and the RWG holding polls Nov. 13.

ALAN YOUNG TV SHOW SET FOR LIVE PICKUP

CBS-TV's "Alan Young Show" becomes that web's second Hollywood origination to be beamed live to the east. Web has scheduled the show, which has been kinescoped heretofore, to start on a live basis with the Nov. 8 broadcast.

Show is to be aired live only in the eastern markets, where it is sponsored by Esso. In the midwest, where Kroger's is the bankroller, it's to continue via the kine route. It's believed that because Kroger's sponsors the show in some markets at other time periods than the Thursday night at 9 on the rest of the market and, not wishing to interrupt viewing habits, it has decided to continue with kines.

First CBS show to go live from the Coast was Burns and Allen, which has been transmitted that way since the new microwave link was opened at the end of September. Frank Sinatra show, now originating in N. Y. Tuesdays at 8, is tentatively scheduled to move to Hollywood Nov. 6, at which time it will go live from west to east.

Burkhart Shoes Exits Patricia Bowman Show

CBS-TV suffered its first sponsor casualty of the new season this week, when Burkhart Shoes decided to ankle the "Patricia Bowman Show" after the Nov. 3 broadcast, which completes the present cycle. Program is aired Saturdays from 6:45 to 7 p.m.

Web is preeming a new weekend news program, featuring Edward P. Morgan, in the 6:30 to 6:45 Saturday evening period starting this week (27). That show, titled "News With Morgan," is tentatively set to be moved up to replace Miss Bowman's show when it exits. News program will emphasize weekend sports and also spotlight the top news story of each week.

Court Leaves TV Doors Wide Open On Back Pay Suits

A ruling last week by the Court of Appeals has opened the way for performers to recover salaries for any portion of a 13-week cycle cancelled by TV sponsors. Court last week ruled that Imogene Coca has a cause of action against producer Max Liebman because of failure two years ago of "Admiral Broadway Revue" to complete a 13-week cycle after six broadcasts. Because of subsequent suits by Liebman against the Arthur Kudner Agency and Admiral, ultimate responsibility to shell out the coin for the remainder of a 13-week contract now lies with Admiral, and a settlement between Admiral and Miss Coca is now in the works.

Suit was brought by Miss Coca's attorneys, Jonas T. Silverstone and Mortimer S. Rosenthal, and originally stated that inasmuch as Miss Coca held a contract for a full 13-week cycle, six of which went on before a summer hiatus, and sponsor subsequently dropped the rest of the string, Miss Coca was entitled to recover the full value of the contract.

Defendant asserted that Miss Coca had failed to state a cause of action. Court ruled against the defendant's claim, and the Appeals division upheld the lower court. Appeals decision paved for a full airing of the suit and, if original contention is proved, Miss Coca is entitled to damages.

It's expected that this decision will have an immediate effect on sponsors of all shows who have had to forego completion of their cycle after signing performers for a 13-week term.

WFDR to Beam Foreign Shows Overseas for ECA

WFDR, New York FM operation, is producing three foreign-language shows for beaming overseas by the Economic Cooperation Administration. Half-hour programs featuring choral music will be slanted for Thanksgiving Day.

Italian program will be made by International Ladies Garment Workers Union and German airer will feature a Chicago bakers union. French stanza will use Fall River, Mass., workers.



Eileen BARTON

The Bill Goodwin Show

— NBC-TV —

Coral Recording Artist

Direction: M. C. A.

Mister PLUS, Town Crier, says:

"We've got good news for you!

News listening here is up—oyez!

They love our newscast crawl!"

MBS is FIRST FOR NEWS—

With listeners and sponsors!

So if it's news you plan to use,

Here's where to put it on, sirs!

—the difference is MUTUAL!

Mister PLUS

FOR DETAILS THE MUTUAL BROADCASTING SYSTEM NEW YORK 18, N.Y.

D.C.'s Color Blitz

Continued from page 34

ters as indication that CBS almost welcomed the action.

\$7,000,000 Rap

Because of the almost negative public reaction to the CBS system, the only one licensed so far by the FCC, CBS has been on the hook until now for almost \$7,000,000, the approximate sum it's invested in its tint to date. Investment was skyrocketing prior to Wilson's request, with no payoff in sight. Public was not clamoring to buy CBS color receivers and, because of the resultant small audience, CBS was having little luck in lining up sponsors for its colorcasts.

Definitely out the window, it's believed, is the spinning disk, chief mechanical part of the CBS system. Web prexy Frank Stanton revealed officially for the first time over the weekend that CBS is hard at work on development of a tri-color tube for use with its field sequential method. Stanton said the web also is working on an inexpensive adaptor, which if added to present black-and-white sets, would permit them to pick up CBS colorcasts in black-and-white.

RCA, meanwhile, tipped off its heightened activity in color yesterday (Tues.) by revealing that it has built at least five types of tri-color tubes, each of which is claimed to be capable of operation on all known TV systems, including those of RCA and CBS.

D. C. Insists Military Needs Dictated Edict

Washington, Oct. 23.

Fear that mass production of color TV sets by CBS would open up a whole new field, with resultant heavy consumption of critical materials at a time when military requirements are at their peak, prompted Defense Mobilizer Charles E. Wilson Friday (19) to clamp down on the industry. VARIETY learned yesterday (Mon.)

FCC is very concerned about the color clampdown. One of the Commission's top men, broadcast bureau chief Curtis Plummer, met informally today (Tues.) with Wilson to learn the import of the color decision.

The Commission doesn't believe black-and-white TV will be affected and feels lifting of the freeze won't be delayed beyond the present target date of Jan. 1. Reason is that there is too much pressure for thawing the freeze.

National Production Administration made it clear it isn't slowing down monochrome video. In fact, an official declared the move stalling color was in part designed to help monochrome, since runaway demand for color sets might cause a scarcity of black-and-white parts and force a rise in prices.

An official of the National Production Authority disclosed that a "half dozen" manufacturers besides CBS had applied to NPA for scarce steel, copper and aluminum to produce sets to receive Columbia colorcasts. CBS, he said, had asked for a special allotment of materials, including small horsepower motors (for turning the color disks) which are in great

need by the Air Force. This request had been held up for several weeks for a top level decision. Wilson's "request" to CBS, which was for all practical purposes an order, was the answer.

Stanton-Wilson Meet

CBS prexy Frank Stanton, it was learned, had been in Washington last week to plead with Wilson to allow Columbia the materials for color.

A key factor in the situation, it was explained, was that Columbia was starting a new industry and thus had no "base" period on which its requirements could be determined under NPA controls.

In addition to the use of critical materials, it was explained, there was fear that mass production of color sets would aggravate the shortage of skilled technicians for military electronics production.

The crackdown on Columbia, it appeared, is only the beginning of a determined effort by Wilson to stop production of all color TV equipment for the duration. Whether laboratory development work will be included was not clear but it was noted that Arthur Matthews, prexy of Color Television, Inc., which has been continuing research on a tint system, is included in the list of manufacturers who have been called to meet here Thursday (23) with Wilson.

Indication that the Lawrence-Paramount tri-color tube may be a casualty of the color freeze was also seen in inclusion in the list of Richard Hodgson, prez of Chromatic Television Labs, in which Paramount Pictures has a 50% interest. Hodgson announced last month that the Lawrence tube would be in quantity production within a few months at Chromatic's new plant in Connecticut.

Top Brass Called

Importance of Thursday's meeting, which is to be presided over personally by Wilson, is underscored by the high industry brass called to discuss suspension of color development. Included are presidents Frank M. Folsom of RCA, Stanton of CBS, Ross Sira-gusa of Admiral, Ralph Cordner of General Electric, William Balderston of Philco, G. A. Price of Westinghouse, Benjamin Abrams of Emerson, John Mock of John Mock Industries, Jack Marks of Fada Electric, John H. Cashman of Radio Craftsmen, R. F. Blash of Webster-Chicago, Saul W. Gross of Tele-Tone and Joe Friedman of Traveler Radio. Others to be present are Frank Freimann, exec veepee of Magnavox; Robert W. Galvin, exec veepee of Motorola; and Robert S. Bell, exec veepee of Packard-Bell.

The 19 manufacturers who'll meet with Wilson on Thursday will hold a powwow themselves tomorrow (Wed.). It's reported they'll make a pitch for continuation of color research.

Approximately a dozen CBS-Columbia color TV sets are in hands of dealers in the Washington area and three or four in the hands of consumers. CBS notified its distributor here, Kaufmann-Washington Co., that all will be taken back at the prices paid.

Although there were reports that some dealers were burned up by the CBS cancellation of color programs, Kaufmann-Washington said it had received no complaints. A spokesman for the company doubted that Columbia compliance with Wilson's request would hurt the sale of CBS-Columbia black-and-white sets. If anything, he said, it will help. "Now the dealers can tell the public that color is dead for the duration," he added.

Orson Welles' 'Lime'

To Get WJZ Airing

"Lives of Harry Lime," Orson Welles-starring transcribed show based on his "Third Man" pic, will be aired in New York over WJZ. It's the first time in recent years that the ABC outlet has bought a syndicated open-end package.

"Lime" will probably go into the Wednesday 9:30 p. m. slot. It's being released in U. S. by Lang-Worth.

San Antonio—Harriette C. Robb, formerly traffic manager and continuity director, has been promoted to director of women's programs on KEYL-TV here.

OUSTED 'BOROUGHES' IN SWITCH TO DU MONT KEY

CBS-TV has okayed a sponsor's ducking out of a contract several weeks before its expiration date. Reason is that the web had already announced its decision to pre-empt the time, which is now held locally, and the sponsor has a chance to take his show to another network meanwhile.

Bankroller is R&H Beer, which has "Battle of the Boroughs" locally over WCBS-TV, the web's N. Y. flagship, Tuesday nights at 10:30. That's the period which CBS wants for its projected "Columbia Workshop" series. When R&H learned that CBS wanted the time back at the expiration of the current cycle, it took the show to DuMont. DuMont grabbed it for its WARD, N. Y., and CBS, as a result, let R&H out of its pact.

WCBS-TV, as a result, now must fill the time until Dec. 11, when the "TV Workshop" fees off. Station is inserting a series of half-hour public service films, which will be carried as sustainers until that time.

NBC Radio Snares Maugham Show

"Somerset Maugham Radio Theatre," Tintair bankrolled airer which had been scheduled to start on CBS, goes into the NBC Saturday morning lineup this week (27) at 11 a. m. Spokesman for publicist Carl Boyer, who is partnered in Bymart, Inc. with Martin L. Strauss, 2d, said that shift in webs was made to take advantage of rebates on NBC Bankrollers get increased discounts with increased expenditures on a network, and Tintair figures to earn a larger discount by airing on NBC, the Boyer rep said. Tintair also backs a tele edition of "Maugham" alternate Mondays on NBC-TV.

Due to the Bymart inkling, NBC is cancelling "My Secret Romance" on Saturdays at 11:30 p. m., and inserting "Hollywood Love Story," which has been in the 11 a. m. spot. Initiator of "Maugham" will be "Moon and Sixpence" with Joseph Schildkraut starred. Airer is produced by John Gibbs and Anne Marlowe and directed by Mitchell Grayson.

Agency is Cecil & Presbrey.

CBS ADDING HALF-HOUR TO JACK STERLING SHOW

Jack Sterling, CBS early bird disk jockey who replaced Arthur Godfrey when the latter moved up into the bigtime, will add an extra half-hour per day to his present schedule by teeing off at 5:30 a. m. Mondays through Saturdays, starting Nov. 5. Show is aired via WCBS, flagship station of the CBS web in N. Y.

Station is expanding the Sterling show to give it leeway in accommodating sponsors who might want to buy in. Show, sold on a participating basis, has several times been SRO in its 6 to 7:45 a. m. slotting, forcing CBS to turn down some potential clients. These, it's hoped, can now be fitted into the extra half-hour in the early mornings. On Nov. 1, incidentally, it will be four years since Sterling took over the WCBS dawn schedule from Godfrey.

Stanton Aids Alma Mater, Ohio Wesleyan, to Expand

Delaware, O., Oct. 23.

Frank Stanton, CBS president, has taken a hand in helping WLSN, campus radio station of Ohio Wesleyan, his alma mater, in its expansion program.

According to Stuart A. Postle, campus radio adviser, broadcasting facilities on the third floor of University Hall will be enlarged as well as the transmitter housed in the tower of the hall.

Stanton, who serves as technical adviser and general consultant for the station, is instrumental in the enlargement plans. The CBS prexy has also offered the services of a CBS outlet to supply music to WLSN during certain interludes.

Since the University wants to keep the station on an educational basis, no air time will be sold. All programs are produced, directed and written by students.

It's Up to Producers to Hold Line On TV Prod'n Costs, Sez NBC Exec

Burden of holding the lid on television production costs rests solely with the producer and his staff on each individual show from here on in, an NBC-TV exec declared this week. Web, he said, has done virtually all that's possible to pare costs to the bone and now it's up to the producer to line up his sets, costumes, props, etc., to keep within his budget.

During the last year, according to the NBC spokesman, the web has streamlined its Staging Services department, which handles the production accretments to the point where NBC can now furnish such service to agencies at a cost lower than they can get it on the outside. He revealed that NBC, in order to prove that point to its own satisfaction, recently tried a trial run on a sustaining house package by buying sets and costumes on the outside. Prices, he said, ran 20-25% over those charged by NBC for similar services.

NBC execs agreed with CBS-TV prez J. L. Van Vollenburg, who told VARIETY last week that each producer, in order to keep within his budget, should be prepared to order his production material at least two weeks before his show takes the air. In that was according to the NBC spokesman, he has a chance to estimate whether he's within his budget and, if he's over, he can cut whatever corners are necessary. But, he pointed out, if he comes down to the deadline still changing his sets and costumes,

then there's no longer a chance for him to retrace his steps.

NBC execs agreed that some guesters are drawing skyhigh fees, but he said that was the exception, rather than the rule. Talent cost, he emphasized, is only another facet of the budget which the producer must take into account when lining up his show.

Negro-Slanted WLOU Resumes After Shutdown

Louisville, Oct. 23.

WLOU, 1,000-watt daytime, which was recently sold to R. W. Rounsaville of WQXI in Atlanta, and owner of stations in Elizabethton and Cleveland, Tenn., opened Sunday (21), after a two-month shutdown. Station will be geared for Negro audience, with program content largely music and news. Type of music will be mostly blues and spirituals, and program format will include use of the best Negro talent in the Louisville area.

Dorothy Howard, to be known as "Louisville Lou", Johnny Wickliffe, announcer, and Jack Gibson, of Atlanta, personality d. j., will be three of the Negro regulars to be heard on the station. Steve Dawson stays on as chief engineer, aided by August Mitchell, local Negro engineer. Lee Smith, program director under the old setup, will be salesmanager, and also do a three-hour morning d. j. stint.

MERRILL E. JOELS

says thank you

for a

HAPPY ANNIVERSARY

Oct. 29th marks another milestone that gives me the opportunity to express my gratitude and appreciation to all those who have truly made me

"DeMAN in DeMAND!"



PAT ALLEN
CLARK ANDREWS
PAT BARTELS
FRANCIS BARTON, JR.
CHARLIE BASCH
BILL BERNIS
WILLIAM R. BROWN, JR.
STEVE CARLIN
CHARLES W. CHRISTENBERRY, JR.
RICHARD CLEMMER
SHERMAN DRYER
EDWARD DUNHAM
ALICE EBDON
DAYE ENGEL
PAUL FRANKLIN
ALAN GILBERT
JASON GOLDMAN
MEL GOODMAN
WALTER GORMAN
DORIS GRAVERT
HELEN HEDEMAN
TED HEDIGER
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CLYDE KITTEL

HECKY KRASNOW
ROY LaPLANT
RAYMOND LEICHT
MARJORIE LEONARD
MARX LOEB
BILL LYONS
KEN MacGREGOR
JOHN MANTLEY
HARVEY MARLOWE
MARGE MORROW
TONY PAN
WALTER PICK
JOSEPH QUINN
MAX RICHARD
ARTHUR RICHARDS
JERRY ROBINSON
JACK RUBIN
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FLETCHER SMITH
E. J. SPIRO
JAY STRONG
ELEANOR TARSHIS
GEORGE TOMPKINS
TOM VIOTOR
CHICK VINCENT
HENRY VOGELSTEIN
BLAIR WALLISER
CHARLES WARBURTON
FRED WEIHE
BILL WHITMAN
SKIP WISCHNER, JR.
WYNN WRIGHT

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CIRCLING THE KILOCYCLES

Minneapolis—WTCN-TV is expanding its quarters. New addition being built has to be suspended 10 feet above the ground in order to leave a fire-escape passageway from Radio City Theatre, in which building the studios are located. Extensive remodeling to improve facilities also is under way. After considerable agitation by KSTP, prison gates have been opened by the governor to representatives of newspapers, press associations and radio stations. They're to be permitted to take photographs of the institutions' facilities and to interview prisoners. It's a development in the KSTP expose of alleged dupe peddling and prisoner mistreatment in St. Cloud reformatory. Although scheduled by the NCAA television committee, the Minnesota-Nebraska football game here last Saturday was not televised by KSTP-TV for the Twin Cities and network. Because of the more than a year old KSTP technicians' strike, or lock-out, the university authorities refused permission for the telecast. The station also is denied radio broadcasting of the games facilities. Instead of the Minnesota-Nebraska clash, KSTP-TV carried the Ohio State-Indiana contest.

Boston—Due to his recent upping to post of program director of WHEE, Bill Stewart has resigned as prez of the local AFRA, with v.p. Vin Maloney, WNAE, taking over for the balance of the term. Fred Bailey, formerly commercial manager at WHEE, has been appointed general manager of WTAO, Cambridge. Henry Lundquist, production manager of WCOP, has been upped to program manager. He replaces Gene King, who recently resigned to accept a post with ECA, stationed in Paris. Tom Young has been appointed to the WEEI sales staff, replacing Thomas Calhoun, who resigned to join the staff of N. W. Ayer & Sons in New York. Evelyn Victor, Hub's lone distaffer d.j., formerly at WHEE, is now conducting a platter chatter show on WTAO.

Toledo—Bob Evans, former sports director and production manager of WSPD, Toledo, has been promoted to program director of combined operations of WPD and WSPD-TV, announced Allen L. Hald, new operating vice president of the Post Industry station. Laura Jeffries, traffic manager, has been given the additional duties of office personnel manager.

Pittsburgh—Ray Schneider, chief announcer at WWSW, is giving a course in his specialty this semester at George Heid's radio school. Gene Kaufman, who weekends as a staff speaker at WDTV, teaches civics at Baxter Junior High School during the week. Al Brevak, who quit the assistant publicity berth with Harris Amusement Co. two months ago to join the Walker-Downing agency, has moved again—this time to the management of station WPGH. Bill McKibben, until recently co-boss of WACB in Kiltanning, is now Pvt. McKibben of 102nd Airborne at Camp Breckenridge, Ky. Mildred Hogue becomes Kay

Neumann's assistant on "Kay's Kitchen" over WDTV next month when Kathleen Oakes leaves to marry Dr. Frank Young, a Waukegan, Ill., veterinarian. Miss Hogue, like Miss Oakes, is from the Pittsburgher Hotel food department. Beckley Smith, Jr., son of the vet newscaster and a frequent sub for his father, is back at Carnegie Tech studying for a master's degree in mathematics. Harry Brodka, chief accountant at WWSW, and his wife just celebrated their silver wedding anniversary.

Cleveland—WGAR, having fired the Range Riders as its musical group, has replaced them with the "Starlite Trio" including Norman Knuth, Rolland Bohne, George Kirker with Tommy Terrel as vocalist. The group will be heard Monday-thru-Friday from 5:30 to 5:45 p.m. Rogers Jewelry has signed the "Diamond Look Show" Tuesday and Thursday over WEWS with songs by Beverly Carlson and music by the Bob White Trio in the 15-minute stanza. Jack Perkins, winner of the Western Reserve-WGAR declamation Contest, has joined the station's news room. WTAM's sportscaster Tom Manning wrapped up his third news sports sponsorship, a 15-minute Friday 5:30 p.m. weekly wrapup for Voit Rubber Co., California.

Manchester, N. H.—Warren Journeay, manager of WKRR, and Morris Silver, one of the owners of WFEA, were among the first blood donors when the Red Cross bloodmobile opened a campaign here on Oct. 16.

NBC-TV Affiliates

Continued from page 35

over what they felt was an "NBC echelon brushoff" in their alleged failure to follow through in appraising their TV programming content. It was felt that the top network brass, having once blueprinted the shows, left the rest to subordinates, and lacked a full comprehension of what the affiliates and the hinterland viewer were scanning, and thus failed to appreciate the sensitivities involved in network-affiliate relations.

Secondly, the affiliates are concerned over the amount of free cable time demanded by the web. Although they succeeded two seasons ago at the Greenbrier NBC convention in reducing the number of free hours from 30 to 24, they still feel that the web is getting all the better of it and want a further slicing of cuffio time.

The Damm "perennial" again came up—the squawking over cross-plugging which the network cuffs for alternate-week sponsors and which the local stations are obliged to pick up. For example, on the Monday night Lucky Strike Theatre, there's a cross plug for "Somerset Maugham Theatre," which shares the time on alternate weeks. The stations consider it as valuable time that could be sold locally.

Alias Barrie Craig
NBC has retitled "Barrie Crane, Confidential Investigator." The private optic, played by William Gargan, is now sur-named Craig.

Gargan previously starred in the "Martin Kane" role now handled by Lloyd Nolan. The moniker was reportedly changed due to the rhyme of Kane and Crane.

High Court Gets WAYS, WCOG Bid In Union Snarl

Washington, Oct. 23.

Right of an employer to refuse to recognize a union as bargaining agent until the National Labor Relations Board has certified the unit, was raised by two radio stations yesterday (22) in a petition filed with the Supreme Court.

In requesting review of a decision by the U. S. Court of Appeals for the fourth circuit, stations WAYS in Charlotte, and WCOG in Greensboro, challenged a board ruling requiring them to reinstate certain technical employees and recognize IBEW as bargaining unit.

Stations claim that the union merely "declared" it represented the technicians and that it only "petitioned" the board for certification. The broadcasters asked review of the case with a view to obtaining a determination of the bargaining unit through an election in which employees would decide whether union should represent them.

IBEW NIXED IN BID AT WBAL-TV MOVE-IN

Washington, Oct. 23.

Efforts of the International Brotherhood of Electrical Workers (IBEW) to organize TV production employees at the Hearst station, WBAL-TV, in Baltimore, failed last week when the National Labor Relations Board held the unit inappropriate. Board found the only employees eligible comprised "an arbitrary segment" of the unit sought.

IBEW wanted to include producers, program directors, manager of program operations, floor directors, stage manager, film editor and assistant film editor. Board held that the only non-supervisory employees in the group are the two floor directors and the assistant film editor.

Jackson's Chi Post

Chicago, Oct. 23.

Lowell E. Jackson has been named radio sales manager for ABC Central Division, replacing Bob McKee, who recently resigned the post to join NBC.

Jackson was formerly a partner in Dawson & Jackson, program packagers, and for 12 years was with the Chi office of the Katz station rep outfit.

Vidpix Boom

Continued from page 37

beer companies, in on a regional basis.

In Cincinnati, UTP sold one of its series to the Fourth Street Merchants Assn., a group of businessmen who pooled their ad budgets to sponsor the films. An announcer simply lists the participating stores at the opening and close of each show, with the advertisers rotating on the longer middle plug. Cost to each of them, according to UTP execs, is less than what it would cost them for art work for a newspaper ad.

Stations also have shown enthusiasm for the vidpix, the UTP chiefs said, since they realize that their biggest profits will derive from local, rather than network, programming. Reason is that they get their full card rates on a local show, instead of the 30% paid them by a net for taking a network program. Fact that most stations throughout the country are taking the air earlier each morning and remaining on through the day, means there is more time for the locally-sponsored vidpix. UTP envisages a tremendous boom in its biz when the current FCC freeze on new station construction is lifted, since new outlets taking the air will be pressed for shows they can sell locally.

UTP now has eight different series of vidfilms to offer local and regional bankrollers, along with pilot pix on a dozen more, some of which are grooved for national sponsorship. Among the latter is "Rebound" (formerly titled "Cry of the City"), a 26-show series produced by Bing Crosby Enterprises at a cost of over \$500,000. In the works is a library of musical shorts produced by Ted and Bob Weems, a dramatic and a musical series produced by Marion Parsonnet, Vaughn Monroe's "Wonderful Toy Shop" series, etc.

ABC Going Uptown

Continued from page 34

Executive offices will probably go into the former garage, with radio studios going into the warehouse. ABC also took over a former auto showroom building in the area, which will be used to store TV sets and props.

In addition, ABC is taking over the north half of the TV centre which it had leased to WORT-TV. Latter station is moving into its newly constructed TV Square building on West 68 St. ABC-TV will be able to move right into the studios WORT-TV is vacating, having purchased the equipment WORT installed.

NBC, meanwhile, is reassigning some of the offices in 30 Rockefeller Plaza which have been occupied by ABC. Date for ABC to leave the Radio City headquarters is March 1.

WORT-TV is getting bids from the various networks in Gotham which want to rent studio space in TV Square. Reason is that the WOR building is the first edifice in Manhattan built from the ground up specifically for TV.

Its off-the-street loading facilities, mezzanine seating arrangement (which permits the audience to enter and leave by a special door) and new engineering setup give the building advantages over existing studios.

Protestants

Continued from page 34

should increase understanding; and if understanding can be increased better by diagrams, pictures, radio and TV, we should not cavil that books become less important."

Dr. Bridges expressed disappointment in the "neglect" of religious education by TV stations. "It adds emphasis," he said, "to our fears that commercial broadcasters either are unwilling or incapable of thinking along educational lines."

FCC's proposed allocations provide for 200 educational stations, of which 73 would be assigned VHF channels. Applicants in various cities have urged that all available VHF channels be assigned to commercial stations and a few educational institutions interested in partly-commercial TV operations have asked that educational channels reserved in their areas be changed to commercial.

See No Need For TV Price Control

Washington, Oct. 23.

Because of high inventories and competition among manufacturers, there's no need for price control in the television industry, Office of Price Stabilization was told last week at its first meeting with the radio and TV set manufacturers' advisory committee. The conference was called by OPS to determine whether, in view of price-cutting on sets, a "tailored regulation" should be established at a more realistic price level.

Most of the radio and TV industry are now covered under the blanket General Ceiling Price Regulation, but receivers have been selling at well below the ceilings established under the Regulation.

Advisory committee members told OPS that a tailored regulation might solve many of the industry problems, such as lack of uniformity in pricing methods and mark-ups for new products. But the consensus of the members was that competition within the industry is providing "effective price control."

It was brought out that there is little uniformity in the industry on warranty charges. Some manufacturers make no charge for a three-month warranty, while others charge for a six, nine or 12-month warranty. The possibility of warranty ceilings was considered.

It was recommended that any industry subcommittee give further consideration to the question of tailored regulations.

Morency Group

Continued from page 35

the blue chip spenders on the worth of the medium.

In answer to oft-heard queries the past summer as to what happened to the Morency committee, intangible results, to date, the group argues, has been generally good. But it's now recognized that more detailed evidence must be gathered on the overall strength of the industry—especially at the "hometown" local operational level. The need for more and better research is emphasized again as the affiliates await the final spelling out of NBC's blueprint.

It's seen that, in absence of evidence to the contrary, the affiliates effected by the heavily documented NBC rate revamping will be left with no course but to abide by the network's own value calculations as it applies to their individual operations. Now that the NBC plan is almost a fait accompli, the affiliates' attempt to collect data designed to "protect" the individual broadcasters in dickering with the web on the final implementation of the revised rate schedule is admittedly hindsight.

However, Morency's group has learned the weakness of its position in dealing with the ANA boys because of the lack of a specific "radio story." And it's admitted that if the committee is to continue serving a useful purpose as a voice of the member broadcasters with interests often at variance with the networks, it'll have to collect the facts to talk from.

DO YOU HAVE a good TV show lined up? We will put it on film—offering our fully equipped studio, high calibre staff, contacts and know how. We'll meet you half way if your show warrants it.

Call Mr. Kahn at Waburg 7-2557 or Write Box V-1623, Variety, 154 W. 46th St., New York 19

DIRECTOR AVAILABLE

Only a highly experienced theatre man can improve and focus up your show. Directed stars of stage and screen in comedies, dramas, musicals, operas and film. Will consider anywhere in USA. Box V-1623, Variety, 154 W. 46th St., New York 19.

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40 East 60th St., New York
Fabulous Studio Apt., \$250
Beautiful 2 1/2-room apt. incl. \$265. Also large 2 1/2-room apt. \$285. Unusual 1 1/2-room apt. from \$165. Inquire Box:



Mister MacPLUS, in kilts of plaid,
Can pipe one ballad clear:
"Let others take the high road, lad,
Ye'll profit r-r-richer here!"
For canny THRIFT, it's MBS!
Here, by the MacPLUS Plan,
A client can get more for less;
Canny? You bet he can!

—the difference is MUTUAL!

Texas Network's 900G Transfer

Ft. Worth, Oct. 23.

Majority control of the Texas State Network is to be transferred in a \$900,000 transaction filed with the FCC for approval. The web would acquire 3,550 shares of stock, 71% of the outstanding shares from a group of stockholders, paying \$118,000 in cash plus long term notes.

TSN owns and operates KFJZ here, KABC, San Antonio; WACO, Waco, and KRIO, McAllen, and has a total of 17 affiliates throughout the state.

The remainder of the stock would be held by Sid Richardson, TSN director, who has 900 shares; Gene L. Cagle, TSN prez, 500 shares and the Dillard Family of Wichita Falls, 50 shares.

Cagle is also prez and general manager of KFJZ, key outlet of the web.

TVA Poses Strike Threat To WDTV in Pittsburgh

Pittsburgh, Oct. 23.

Television Authority, following a stormy session last week, delivered its final offer to WDTV, the town's only channel, and empowered the negotiating committee to call a strike if the DuMont station failed to accept the latest brief. Wage sessions, which have been going on now for several months, were recently stymied when TVA received what is considered a very low counter proposal to the union's original demands.

TVA at first had asked half of the network scale for local performers, and when that was rejected by WDTV and the town's leading agencies, who in turn offered slightly more than a quarter of web prices, the negotiators went back to the full membership again.

Result of a meeting was an offer by TVA to cut demands by 20%, making the basic rate around \$50 for a half-hour show. Daytime rates, which were set in opening bargaining at half that of nighttime, were subsequently raised to two-thirds of the highest figure.

TVA members voted that this was to be as low as they would go, and that if WDTV turned them down, the next move was a walkout.

TV's 'Mouths of Babes'

Dallas, Oct. 23.

A new series is to make its debut here on WFAA-TV, titled "From the Mouths of Babes," according to Lawrence E. DuPont, program manager of the outlet.

Series will feature J. Barney McGrath as steering expert of a panel of local youngsters aged six to 12. The youngsters will attempt to solve the pressing problems usually faced by adults.

Hub Indie Has Exclusive With 24-Hour Airing Of Charity Marathon Stint

Boston, Oct. 23.

Hub indie WCOP scored an exclusive when it remained on the air from Wednesday midnight (17) for 24 hours, to air activities at the Boston Chamber of Commerce sponsored round-the-clock breakfast held in the main ballroom of the Copley Plaza. Tabbed "Real American Breakfast," function was attended by upwards of 3,000 people during the 24-hour stint, who donated \$2 each to a fund for needy European families. Various groups sponsored each individual on-the-hour breakfast, with the largest turnout pulled during the "George Clarke" hour, when approximately 300 showbiz personalities attended as a tribute to the Boston American literary columnist.

Station's facilities were turned over by general manager Craig Lawrence, with the marathon airing supervised by program director Henry Lundquist. Station personnel appearing were Lawrence Q. Lawrence, Art Tacker, Terry Cowling and Nelson Bragg; Mildred Bailey, women's page commentator, and Jack Chase, who aired an hourly five-minute newscast throughout the entire stint.

MOLE & LEE'S SPY TV IRON CURTAIN SERIES

Tele series dramatizing activities of the anti-Communist underground behind the Iron Curtain is being wrapped up by indie packagers (Jack) Mole & (Blanche) Stuart Lee. M&L, who have the backing of several congressmen, have obtained exclusive rights to the secret files of the National Alliance of Russian Solidarists, an active underground which operates abroad. Files were made available by Constantine W. Boldyreff, professor of Russian at the School of Foreign Service, Georgetown U., and one of the leaders of the alliance (NTS).

The dramatizations of files of NTS activities fighting the Soviet regime will be supervised by various advisors, including Nicola Sinevirsky, who infiltrated the Russian police force.

Congressmen and government officials will appear on the projected show. Bob Brunton, formerly of NBC-TV, will handle the production.

WMCA Expands Deejays

The Joe O'Brien-Archie Gallagher morning deejay show on WMCA, N. Y., was expanded last week from a one-hour to a three-hour session, starting at 6 a. m.

Move was made to meet the competing three-hour deejay sessions on WNEW, with Rayburn & Finch, and WNBC, with Bob & Ray.

ABC MULLS LATE NITE STRIP OF SPOOK STUFF

ABC is mulling a cross-the-board eerie series in a late evening spot. Idea is that with changing listening habits, horizontal patterns may be established in the after-10 p.m. time. Web is planning to audition Ernest Chappell, who once narrated "Quiet Please," in a 15-minute suspense strip.

According to ABC programmers, the suspense and spook tale is one kind of fare best done by radio, and thus would provide good competition for tele. Interestingly, NRC has launched a "mysteries at 10" lineup, which also seeks to establish horizontal tuning-in habits. However, the ABC approach is to use a single show, rather than a number of different programs in the same mood.

M'waukee Tele Stations Smoked Out on Educ'l Promises as Council Acts

Milwaukee, Oct. 23.

The proposed educational TV station for the Milwaukee area has been in for rough going, with nothing but talk for some time finally meeting with action.

Last week Mayor Frank Zeidler vetoed a resolution of Milwaukee Common Council, that went on record as against establishing a city-operated educational TV outlet.

The Council's resolution when passed contained a clause suggesting to the FCC that no allocation should be made for such a local TV station.

Further, the resolution suggested that three commercial stations get channels in event said outlets provide 15% time for educational purposes. Station WTMJ-TV was also asked to use 15% air time to similar programs.

Said Zeidler: "The resolution in effect would give away a franchise worth an estimated \$3,000,000 for a mere bagatelle of a promise which in my opinion, is neither enforceable nor practical."

"The only opposition to the reservation of such a channel was made by certain special tax organizations and those parties having a direct financial interest in promoting an additional commercial television channel."

"Whether it was meant or not, this action of the majority of the Common Council will be interpreted as a rejection of the fundamentals of educational television, because of the entangling and unworkable provisions contained in the resolution," Ziedler concluded.

Following day officials of three radio stations seeking commercial channels, signed a joint pledge indicating each station would comply with the Council's request for 15% educational air time. Step by stations WEMP, WISN and WFOK, was relayed in written form to Milton McGuire, Common Council president.

Supreme Court Mulls Lorain Case; 984G Anti-Trust Suit Involved

Washington, Oct. 23.

Supreme Court justices asked needing questions last week during arguments on the Government's anti-trust case against the Lorain (O.) Journal for refusing to sell advertising to merchants buying time on the local radio station, WEOL, in nearby Elyria. However, some observers regarded the questioning as "academic" and not indicative of how the court will vote.

The case was brought to the high tribunal on appeal by the Lorain Journal Co. of a decision last January by the U. S. District Court for northern Ohio, which found in favor of the Dept. of Justice. Department brought action against the company after the Federal Communications Commission refused a radio license to the newspaper because of its advertising policies.

The Supreme Court decision, which is expected to be handed down before the present term ends, may well affect the outcome of a private \$984,000 treble damage anti-trust suit brought against the Journal by WEOL.

Principal question to be determined by the court is whether the Sherman anti-trust act encompasses a newspaper's advertising policies. William E. Leahy, counsel for WEOL, argued that the act cannot restrict the freedom of a newspaper to publish or "not to publish." He also contended that the Lorain newspaper operations do not involve interstate commerce.

Solicitor Gen. Philip Perlman, arguing for the Justice Dept., told the court that the Journal's objective was to "kill" the station and that the lower court had so held. "Why should the Lorain Journal, with \$1,000,000 a year income, fear the competition of a small station like WEOL?" he asked.

Justice Robert Jackson then asked whether the court has to decide if Loraine is to have a newspaper or a station. "Why not let them fight it out?" he asked.

Perlman replied that the advertisers wanted to use both media.

Pointed Questions

Justice Harold Burton asked whether the Justice Dept. considers it a violation if the station had a similar advertising policy against a newspaper. "Yes," said Perlman.

Justice Stanley Reed asked whether the Journal was trying to recreate a monopoly on local advertising which it had before the station came in. Perlman said the lower court so found.

Justice Felix Frankfurter asked why the Department didn't prosecute the newspaper for monopoly before the station started. Perlman replied that "sometimes monopolies exist through no fault of the owner."

of the monopoly, but there must be a conspiracy to monopolize before the Department steps in."

Frankfurter said he saw no reason why a business "can't refuse to sell." Perlman said he thought the Journal could refuse advertising "but not for the purpose of destroying a competitor."

Leahy, under questioning by Justice Hugo Black, said that the Journal did not make any direct attack on the station except that its policy affected only a small group of advertisers. He contended the loss of Lorain business would hurt the station "very little."

MIDNIGHT GABBERS IN STATION SHUFFLE

Gotham midnight gabbing picture is due for a change, with WJZ, New York key of ABC, set to grab Sam Gysion from WPAT, Paterson, N. J. indie. Gysion launched his show from Howie's, West Side eatery, two months ago.

WJZ had planned taking over the show from the Copacabana after it dropped "Symphony Sid." Torin's stint from Birdland in September. However, WJZ and the Copacabana couldn't come to terms on length of contract (syndication wanted a two-year pact with the station holding firm for a one-year commitment). "Symphony Sid" went to WINS, with WMGM taking the Copacabana.

Joy Hodges bows out of the all-night stanza from the Copacabana, N. Y., over WMGM, effective Nov. 1. Sherman Feller, who is partnered with her, stays on.

Meanwhile, Van Wood Associates, which handles the show, is on the prowl for a replacement. Miss Hodges guested on "Who Said That?" Monday (22).

Rival Vidpix Producers Battle Over Dick Tracy

Hollywood, Oct. 23.

Dick Tracy has been in many a tight fix, but in Hollywood he's being chased by two telepix producers, Louis K. Snader and P. K. Palmer, and it looks like old flintface won't make his getaway this time.

Herbert Moulton began shooting Tracy telepix for Snader last week. However, Palmer, who shot the first Tracy vidpix for Snader and who claims he still holds contractual rights to jut-jaw, says he will shoot Tracy telepix next month at Samuel Goldwyn studios.

Palmer was originally financed by Snader Sales, but Snader nixed his six telepix at a cost, he said, of \$74,000, and put Moulton on the job.

IN WFIL-ADELPHIA

It's Not the Watts, It's What Watts Do!

Engineers at WFIL, Philly's ABC net affiliate, are all steamed up these days. The wave slaves resent slighting references to the strength of their 5,000-watt baby.

They want it known that these are the lustiest 5,000 watts in the business... all muscle... blanketing the vast 14-County Philadelphia Retail Trading Area and a terrific bonus zone with a powerful, selling signal.

How come? Because WFIL is first on the dial in the 560 spot. Engineering tests show that WFIL's 5,000 watts, operating at 560 kilocycles, provide coverage equal to 100,000 watts at 1120 kilocycles.

In other words, WFIL's signal is worth 20 times the power at double the frequency.

So to fully cover this \$6 billion market—America's third largest—pick the watts with a wallop. Schedule WFIL.



Met to Use Opera Version Originally Done for TV

In an unusual switch, the Metropolitan Opera Assn. this season will be using a presentation originally and specifically written for TV. This is the English version of Puccini's "Gianni Schicci," translated by Townsend Brewster and originally prepared by Samuel Chotzinoff and Peter Adler for NBC-TV on their opera-in-English series. It will mark the first time the Met has done "Schicci" in English.

Hans Busch, who directed "Schicci" on TV, will direct the Met performance as well. The NBC deal with Ricordi and Co., publishers of the Puccini music, gave the firm the English version in return for NBC permission to air and televise the opera. The Met program will credit the NBC-TV presentation.

Cincy's 4th TV Web Show

Chicago, Oct. 23.

Pianist-singer Al Morgan, who lost his DuMont network tele show in Chicago a few months ago, goes back on the web over tele station WCPO-TV, Cincinnati, beginning Dec. 9.

It will give Cincinnati its fourth network video show.

Profitable TV Audience exclusive with

WGAL-TV

Channel 4

LANCASTER, PENNA.



Claire R. McCollough, Pres.

A STEINMAN STATION

Represented by

ROBERT MEEKER ASSOCIATES

New York Los Angeles San Francisco Chicago

Charge Racial Slurs in Dr. Fifeid B'casts; Mull Panel Show as Reply

Hollywood, Oct. 23

Panel show composed of distinguished public figures is mullied at KTTV as an entry to offset public criticism of prejudice on Dr. James Fifeid's Sunday night telecast. It's likely that the show will back up the Fifeid panel session. Also it is understood that KTTV offered time to tele program packager Robert Haskock ("The Ruggles") who may do a show with the National Conference of Christians & Jews. Time would be bought at the same rate that Fifeid is paying, said to be \$725.

Controversy over KTTV's telecasts by Dr. Fifeid was fanned by L. A. Daily News TV columnist, Paul Price, who in a series of articles quoted statements from Dr. Fifeid which, said Price, showed the minister guilty of political and racial bias. Among other things, Price pointed out that Fifeid was a defense witness for the late G. A. Richards, accused of injecting anti-administration, anti-Semitic prejudices into news programs of the three radio stations he owned, when hearings were held on whether the FCC should revoke his licenses.

Although Dr. Fifeid claims his telecasts are non-political, he and panel members attacked this administration on the opening show for "immorality" for its decision to enter the Korean war, high taxes and other political issues. It was learned subsequently that the FCC was revoking the show.

Although KTTV execs said only a few beets were received, "because it's a dull program," Fifeid's producer, Hal Conner, said the station switchboard was flooded with hundreds of calls complaining against the show. Conner termed the beets "an organized attempt by the Communist cell to put pressure on the station to stop the show," and said the callers used stock Commie cliches. Asked for a sample of the latter, he cited, "we're shocked and amazed at KTTV in putting on a show of this kind."

'CITY HOSPITAL' TO TV FOR CARTER PRODUCTS

With Carter Products launching the tele version of "City Hospital" over ABC-TV on Nov. 3, it's likely that ABC will also snag the radio edition, currently beamed on CBS. Video version of "City Hospital," a half-hour dramatic stanza, goes into the 12:30 p. m. slot on Saturdays.

Carter is mulling the switch of networks to bring both "Hospital" stanzas under the same roof. This past season, when ABC got the teleclips of "Mystery Theatre" and "Mr. District Attorney," it also grabbed off the AM stanzas from Columbia and NBC, respectively. Agencies for Carter are Ted Bates and Sullivan, Stauffer, Colwell & Bayles.

Wendy Barrie Sues For Loss of \$17,500 Jewelry

Greensboro, N. C., Oct. 23

Wendy Barrie has filed suit here against a Southern Pines hotel for \$17,500, claiming that the manager lost some of her jewelry during one of her visits early this year.

The complaint, filed in Middle District Court here, names as defendants Charles W. Stitzer, Jr., and Stitzer Hotel, Inc. The defendant was at the time of the incident, the complaint reads, chief stockholder and manager of the Highland Pines Inn, a fashionable resort spot.

Miss Barrie alleges that while she was staying at the inn late in January of this year, she gave a "jewel faceted ruby baquette and round diamond clip combination" to Stitzer for safekeeping. Later when she asked for it, Stitzer said it had been lost, she maintains. Apart from "sentimental attachment," she lists the clip's "reasonable market value" at \$17,500.

Columbus Pool Telecast To Aid Appeals Drive

Columbus, Oct. 23

All three television stations in Columbus joined in a pool telecast Sunday night (21) to kick off the local United Appeals drive.

In a half-hour program originating from WBNS-TV studios and also telecast by WLW-C and WTVN, talent and acts from the three stations were presented. Those participating included Chet Long, newscaster, and singer Pat Wilson, both of WBNS-TV; Sally Flowers, Billy Scott and Lyn Ballard, WLW-C, and Of Doe Lemon, WTVN, plus campaign officials.

'Dragnet' Into TV

Hollywood, Oct. 23

NBC's high-rated melodrama, "Dragnet," gets into the television picture next month for one shot in Chesterfield's Sunday night lineup. Cigarette's companion brand, Fatima, takes the billing in the thriller filmed last week around L. A. city hall. If it comes up to the client's anticipations it may go as a series next year.

Jack Webb is starred in the police blotter yarn and directed. Homer Canfield, Coast radio program director for NBC supervised production.

Cooper Union Series

Series of Cooper Union lectures on "Fear and Anxiety" will bow on WNYC, N. Y., tomorrow (Thurs.) at 9 p. m.

Hour-long broadcasts include some top pros.

ANTI-THEATRE TV FUND DERIDED BY RCA EXEC

Philadelphia, Oct. 23

Rumors that home TV interests are building a war chest to battle theatre television were scouted by Joseph B. Elliott, vice president in charge of consumer products at RCA Victor in an address to 350 bankers of the Third Federal Reserve District at a meeting in the Warwick Hotel here.

"I should like to end that rumor for once and all," Elliott declared. "Instead of doing battle, quite the contrary is true. The Radio and Television Manufacturers Assn. has appointed a committee to work out a plan under which theatre TV and home TV can operate to their mutual benefit."

Elliott, who is chairman of the RTMA committee, said the two phases of TV can and eventually should function as complimentary media. Exhibitors, he said, are investing their money in this new development with marked enthusiasm.

TV Webs Don't Expect New Biz Till First of Year

Despite the rush of new business into television at the beginning of the new season, which has created a near-SRO situation for both CBS and NBC, the networks believe they'll be forced to sustain whatever remaining time they have available until after the first of the year. Reason is that most bankers now have their ad budgets committed for the final quarter of the year, and some have already committed themselves for the first three months of 1952.

NBC, as a result, may be left hanging with "The Goldbergs" Friday nights at 8, and with its Saturday night 6:30 to 7 period. Web also expects some difficulty in lining up participating bankrollers for its upcoming "Rise 'n' Shine" operation, scheduled to preem Nov. 1 from 7 to 9 a. m. cross-the-board. CBS, by the same token, must worry about its Thursday night at 10:30 period (which is actually local option time, however), as well as two or three other open slots.

NBC sales toppers reported considerable sponsor interest in "Goldbergs," but admitted they're not near a sale, despite the fact they're offering the program in practically any way a bankroller might want to buy in—on a participation setup, a series of one-shot deals, etc. Web expects to have its "Rise 'n' Shine" program format jelled by the end of the week, at which time a line will be cut for the salesmen to pitch to clients. Either Dave Garroway or Art Ford will emcee the early-bird show, with Garroway looking like the top choice.

Childs Emcees Snader's Current Events Vidpix

Hollywood, Oct. 23

Snader Productions is shelling out approximately \$2,500 a week for a new series of film TV programs tagged "Washington Spotlight," with Marquis Childs as moderator.

With a current events discussion theme, the 15-minute film is being produced in Washington for Snader by Milton Hammer and Robert Maurer. Snader finances, and distributes one a week for the 52-week series.

Because of current event angle it's planned to rush telepix to stations less than a week after shooting. Upcoming politicos in the series include Senators Kefauver, Dirksen, Wiley, McCarthy and Rep. Scott.

Sales availabilities start Dec. 1.

HI BROWN'S NBC DEAL

Hi Brown, package of "Inner Sanctum," has been inked by NBC to produce the William Gargan-starrer, "Barry Craig, Confidential Investigator."

Brown will also supervise scripts on the show.

Columbus — Hugh Wilson and Richard Perkins added to local sales staff and Jack Dale to sales service of WTVN. Roger LeBeau, newly-named commercial manager of the Edward Lamb station here, announced.

RCA Backs New Disk Show For Teenagers in Pitt

Pittsburgh, Oct. 23

RCA will pick up the tab on a new weekly WWSW program beamed at the teenagers. Called "Pallan's Caravan," it will air every Saturday night for a half hour at 10:30, and will feature the station's No. 1 deejay, Art Pallan.

Pallan will appear each Saturday at a different teenage dance in the Pittsburgh area with his portable equipment, to interview some of the kids and spin the top platters for their dancing pleasure.

COAST NOW BOASTS 3 GALS IN TV PRODUCTION

Hollywood, Oct. 23

The gals are getting into television on the production end. First it was Betty Mears and Helen Mack, and now Gail Patrick is making her bid as associate producer of the "Perry Mason" series to be filmed in Hollywood by Bing Crosby Enterprises. Former film star, Miss Patrick (Mrs. Cornwell Jackson) has been conducting her own sports programs on TV.

In her associate capacity she'll be in charge of casting and selection of stories from the vast collection of Eric Stanley Gardner. Pilot film of the "Mason" series will be shot next month. Procter & Gamble has first refusal.

Ed Roberts Spiels For 2d N.Y. Writers Clinic

Radio Writers Guild's second clinic on television scripting will discuss NBC-TV's "Armstrong Circle Theatre" at the Hotel Astor, N. Y., tonight (Wed.) at 8. "Circle" editor, Ed Roberts, of BBDO, will spiel on the airer's writing requirements, with a panel of RWG scribblers who've worked on the show participating. A line of the stanza will be shown. Admission is cuffs to TV scribers.

Clinic will also include reports on industry practices, market and contract tips, and provide a chance for writers to air their individual beefs with the RWG grievance committee. First session three weeks ago covered "Lights Out."

'U. of Det. Round Table' Gets WJBK-TV Reprise

Detroit, Oct. 23

The "University of Detroit Round Table," educational feature of WJBK-TV, will return again this year. It continues under the direction of Dr. Francis A. Arlinghaus, history professor at the university.

The first discussion will be "Issues in the British Election." Panels of university instructors and representative laymen will handle each week's discussions.

The time slot—1:30 to 2 p. m. Sunday—puts "University of Detroit Round Table" into direct competition with WJL-TV's "University of Michigan Television Hour," from 1 to 2 p. m.

Weber WGN-TV Sales Mgr.

Chicago, Oct. 23

Ted Weber has been named western sales manager of WGN-TV, effective immediately. It was announced by WGN commercial manager William A. McGuiness.

Weber succeeds George Harvey, who after 16 years with the Chi Tribune stations, left to become general manager of WFLA, Tampa.

Coast TVA Backs Merger With AFRA

Hollywood, Oct. 23

Membership of Television Authority has recommended to its delegates to the national convention that they vote in favor of a merger with the American Federation of Radio Artists.

By a voice vote TVA by a margin of about 25:7 supported the stand that merger with AFRA is the most logical step for the TV union. Arguments for it pointed out AFRA now has existent machinery to handle teevee relations; it would avoid present duplication and overlapping, and that AFRA has had long relationships with present video employers, such as ad agencies, networks and stations. The national conclave will be held in New York Dec. 7-9.

NEW COAST PACKAGE AS FILL-IN FOR CBS' LAINE

With the Army forced to ankle CBS' "Frankie Laine Show" after the Nov. 4 broadcast, the web plans to fill the slot with "It's Always Sunday," new house package originating from the Coast. A situation comedy series based on the life of a minister, "Sunday" will take over the Sunday at 4:30 period the following week, Nov. 11. No sponsor has been signed yet.

CBS originally had planned to spot "Sunday" in the 5:30 p. m. slot Sundays, to fill in for "Somerset Maugham Theatre," which Byrnes reportedly had bought and then decided to ditch on the eve of the program's preem. Now CBS will extend the "How To" show, currently occupying the 5:30 period.

N.Y. State Femme AM-TV Group Sets First Meet

Albany, Oct. 23

The first annual meeting of the New York State chapter of the recently organized American Women in Radio and Television will be held in the Ten Eyck Hotel here Nov. 17-18. State Chairman Gertrude Grower announced that panel discussions on "Teamwork for Successful Operation" and "Is It Public Service or Is It Free Time?" will be held. A business meeting and social events are also on the schedule.

Convention committee includes Jane Barton, N. Y. State Radio Bureau, chairman; Beth Lee, vice-chairman; Elaine Dross, WROW, and Betty Parry, WKKW, Albany; Margaret Morse, WSNY, Schenectady.

1st Tint in Columbus

Columbus, Oct. 23

Although WBNS-TV, CBS affiliate here, had been plugging in on the cable to pick up the network's color telecasts of Saturday football games for three weeks, last Saturday (20) marked the first time color TV was made available to the general public in the Buckeye capital.

Color receivers were spotted in 12 department and appliance stores where customers could see the North Carolina-Maryland game. Failure to get receivers in time delayed the exhibition of colorcasts here.

**WJBK delivers the Goods
YOUR GOODS...
WITH SALES**

PUNCH

WJBK heads hockey net 3rd year in a row. That's right. 1951 is the third consecutive year WJBK has been selected exclusive Detroit outlet for the Red Wing hockey games and key station for the 16-station state-wide radio hookup. Sales results must be good... the same Detroit brewery has assumed full sponsorship for the three hockey seasons!

WJBK-AM - DETROIT

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MODERN ELEVATOR APARTMENTS
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Now Renting for November Occupancy

1½—2—2½—3—3½ Rooms

901 EIGHTH AVENUE

Apply Agent on Premises or

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1271 St. Nicholas Avenue

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ASCAP Vs. Jukers in This Week's Hearings on Copyright Changes

Washington, Oct. 23.

Despite the Congressional adjournment last weekend, hearings on the Kefauver-Hayden amendment to the Copyright Law will open as scheduled Thursday morning (25) before the House Judiciary Committee. Top execs of the American Society of Composers, Authors and Publishers and the Songwriters Protective Assn. will be on hand to testify in support of the bill.

Jukebox operators, target of the amendment's provision for payment of royalties on disks used in coin machines, are expected to be heavily represented on the negative side.

Proponents of the bill have been assured of the support of several key legislators, among them Senator Kefauver, co-sponsor of the amendment. Kefauver's support for the copyright amendment is seen stemming from his work on the Senate Crime Investigating Committee, which uncovered several alleged links between some coin machine syndicates and underworld elements. ASCAP, in particular, has been accentuating this angle in its public statements in behalf of the amendment, which is seen giving the music industry an additional \$5,000,000 in royalties annually.

Bill has been formulated so as to exempt the small tavern and restaurant owners who operate their own jukeboxes. The royalty rate of 1¢ per side per week would only hit distributors of two or more jukeboxes.

Diskery Reports 'Mistake' On Met Opera Waxer Sold As an Italian Original

A job of musical gumshoeing by Irving Kolodin, Saturday Review of Literature record critic, recently uncovered an unusual twist in diskpirating of a Metropolitan Opera broadcast in 1947 of Verdi's opera, "Un Ballo in Maschera." Although recorded from an ABC network air check, a complete wax version under the Classic Editions label was passed off as an Italian performance.

Kolodin's disclosure resulted in the discontinuance of the album's pressing by Irving Kraska, head of the small Brooklyn longhair diskery, who said the release "was a mistake."

Reviewing the work in the current issue (27) of SRL, Kolodin said that "upon investigation of the purported participation in this recording of Marlan Caniglia, Galliano Masini, Cioe Elmo, etc., together with the Opera-Rome orchestra and chorus," he is in a position "to state categorically that none of this personnel is involved. It is, in fact, a pirated reproduction of a Metropolitan Opera broadcast in which the relevant personnel were Daniza Hiltch, Jan Peerce, Leonard Warren and Margaret Harshaw, with Giuseppe Antonicecchi conducting. Date: Nov. 22, 1947."

Juke Ops May End Coin Machine Hookup

Omaha, Oct. 23.

One of the principal things to come out of the convention of music operators and other coin machine interests here last week was desire of the music men for a split in operation. The music operators who handle only jukeboxes, phonographs, etc., want no part of the other coin angles. Particularly, they are shunning pinball, prize machines and even vending machines.

Omaha is a center for distribution of all kinds of coin-in-slot contraptions and influence here is quite pronounced. More than 1,000 attended the convention.

W. C. Handy Fete

W. C. Handy, father of the blues, will have a testimonial dinner in his honor at the Waldorf-Astoria Hotel, N. Y., Nov. 16 on the occasion of his 78th birthday. James Sauter and Noble Sissle are co-chairmaning the dinner committee.

Affair is being held for the W. C. Handy Foundation for the Blind.

Pluggers Want Credit For Early Bird Plugs

In a move to get recognition for early morning radio plugs, Music Publishers Contact Employees sent a recommendation to every publishing firm this week to have the Accurate Reporting Sheet log songs from 6:30 a. m. until 1 p. m. The ARS now credits plugs which are aired only after 8 a. m.

Contactmen claim that a lot of effort goes into getting the pre-8 a. m. plugs which do not come to the publishers' attention because of the current ARS system. Such early morning airers as the Herb Sheldon show on ABC and the Bob & Ray show on NBC have become important outlets in a song drive.

Mills, Disney Bid For Rights To RKO Pix Music

Hollywood, Oct. 23.

RKO is weighing bids from Mills and Disney music firms for exclusive publication rights to songs and background music from RKO pix. Contract department exec Leonard Pickler acknowledged bids from several other pubberies as well, but understand Mills and Disney have inside tracks. Studio has had no pubbery tie since deal with Bourne Music ended two years ago. It has also had few musicals.

Songs in recent RKO releases by prominent tunesmiths were clefted with understanding they'd have tunes published where they chose. Pubberies' interest was awakened by the McHugh-Adamson tune, "You'll Know," from "His Kind of Woman," plus fact that Jule Styne and Leo Robin contributed six numbers for "Two Tickets to Broadway."

HEEBNER JOINS CAP AS INDIE ALBUM PROD.

Walt Heebner, former Coast artists and repertory rep for RCA Victor, has joined Capitol Records as an indie producer in the album repertoire department. He'll assist Francis M. Scott, director of album recording.

Capitol expects to increase its album output by more than 25% over last year stressing original Broadway cast albums and motion picture scores. Diskery already has etched the background music from the Warner Bros. film "Streetcar Named Desire," and the score from the same studio's musical, "Painting The Clouds With Sunshine." "Top Banana," the legit musical, now in an out-of-town tryout, will be Cap's first original cast album of the new season. It's set for a mid-November release.

Garner In Contract With Col Records

Jazz pianist Erroll Garner inks a term pact with Columbia Records this week. Although Garner has been waxing for Columbia for the past 15 months, he has been working on one-shot deals. Pact is the first time Garner is tying up exclusively with any one diskery, having worked for over 30 other labels in the past seven years.

Garner's deal with Columbia will call for 12 sides and two albums per year. Mitch Miller, Col's artists and repertory chief, set the deal with Garner's agent, Tim Gale. Garner, meantime, has been booked into the Paradise Theatre, Detroit, following close of his stand at the Embers, N. Y. nitery.

Marshall Robbins into Own Biz Marshall Robbins, son of publisher J. J. Robbins, opened a Coast disk promotion office last week.

He'll cover the Los Angeles, San Francisco and Texas territories.

Decca Sets 4 Aces

The Four Aces, Negro vocal combo which clicked on a minor label with "Sin," have been linked to a Decca pact for regular pop, blues and rhythm releases. Team is making its initial slices for Decca this week.

The quartet's cut of "Sin" for Victoria, Philadelphia outfit has now reached a 250,000 sale. Number was originally etched by the Four Aces at their own expense, and the master was picked up by Dave Miller, Philly record distrib who issued it commercially. Herb Kessler, manager of the Three Suns, is handling the Four Aces.

Richmond, Mellin Setting British Co.

Following the trend of U. S. publishers to open up firms in England, Howie Richmond is setting up a publishing company in Great Britain in partnership with Bobby Mellin, head of Mellin Music, English firm will be called Cromwell Music, the same as one of Richmond's U. S. outfits, and will publish tunes from both Mellin's and Richmond's catalogs. Initial number for the English company will be "Sin," Mellin's current U. S. click.

Richmond is leaving for England Nov. 10 to handle details of the new firm's organization, including the hiring of a staff. Richmond previously set up several companies in various countries on the Continent.

Paul-Ford Disclick Cues \$1,000 Fees For Comm'l Spot Jingles

Besides rocking up top coin from theatre-nitery dates and platter sales, Les Paul and Mary Ford are pulling in extra moolah via 90-second spot commercial platters. Team has a deal with ad agency Foster, Cone & Belding netting them \$1,000 for each 90-second jingle they etch plugging Rheingold beer.

Paul writes the jingles and the team waxes them in their multiple sound technique styling. The jingles thus far have been parodies of such hits as "There'll Be Some Changes Made," "Whispering" and "After the Ball." Capitol Records, the team's diskery, is mulling plans to issue the jingles on its regular release schedule.

Meantime other ad agencies are trying to tie up the duo for similar stunts. It's understood that one midwestern advertiser offered them \$5,000 for a single jingle waxing.

Wakely Forms Pub Co., To Operate From Ranch

Jimmy Wakely, Capitol Records' western vocalist, has formed his own publishing company, Jimmy Wakely Songs, which he will operate from his ranch in California's San Fernando Valley. New company is a Broadcast Music, Inc. affiliate and will operate with Keys Music, New York, as its selling agent.

Wakely previously was in the publishing business via half interest in Winchester Music, with Capitol Records owning the other half. Wakely has since pulled out of Winchester.

'Bell Time' Cleffer to N.Y.

London, Oct. 16. Ray Martin, conductor and composer, sails for N. Y. Nov. 7, taking with him a new composition, tentatively titled "Bell Time," which was optioned by Lou Levy of Leeds Music when he was in London recently.

At the same time, Martin will take over a master of his Columbia disk, "Blue Violin," recorded by his own orchestra from his composition. This disk, which was issued in London this month, is due for immediate U. S. release. His recording of "Gypsy Fiddler" was issued on the Columbia label late in August.

Pix Reap Harvests of Free Plugs From Plattered Soundtracks

By AL SCHARPER

Hollywood, Oct. 23.

Crawford Music Back To De Sylva-B&H Name

Crawford Music, Chappell Music subsid named after the late Bobby Crawford, has reverted to its original firm name of De Sylva-Brown & Henderson after almost 20 years. Chappell made the application to switch in Albany last week.

As organizer and manager of the DB&H firm in the 1920s, Crawford received \$1,250,000 as his share of the catalog's sale to the Warner Bros. music holdings around 1929. In 1932 he bought back the catalog from Warners for less than \$100,000 and changed the firm's name to Crawford Music. The firm's catalog eventually passed to Max Dreyfus, Chappell chief, in 1938 as a result of Crawford's indebtedness.

Smaller Pubs Burn at Merc On Payoff Lag

A flock of smaller publishers are burning at Mercury Records for not handling its disk royalties on time. Instead of paying off on the full amounts, Mercury has been falling behind on the royalty payments to the extent of paying the smaller pubs only 25 or 50% of the full quarterly payments due. In many cases the publishers depend on the disk royalties for operating expenses and feel they shouldn't be in the position of carrying the diskery.

Mercury has been paying off the major publishers on schedule, although one top company reported that the diskery was still partially behind. In some cases, Mercury has been paying off large sums to publishers, representing accumulated back royalties. In the last year, Mercury has come up with several smash hits, notably Pat Page's "Tennessee Waltz" and the publishers, particularly the smaller ones, can't understand why the diskery is holding the payments back.

MAJOR DISK ARTISTS TEAM FOR SALES HYPO

Chicago, Oct. 23.

Recording artists from major labels will appear in Chicago Nov. 3 at the Aragon, to launch the first record promotion week here. Talent already lined up includes Eddy Howard, who'll work as a single, Margaret Whiting, April Stevens, Tennessee Ernie, Georgia Gibbs, PeeWee King, Harmonicals, plus an as yet unselected artist from Columbia.

Promotion, geared toward hyping offish retail biz, is headed up by Mercury Record veepee Art Talmadge and Herman Forst of Hudson-Ross. Talent will work at union minimums, with each diskery contributing toward the expense out. All proceeds will be handed over to the cerebral palsy fund.

Kaye Pulls 12,000 At Air Bankroller's Dance

Sammy Kaye, who's currently swinging through the east on a string of one-niters, played a cuff admission date in Buffalo's Memorial Aud. Oct. 16, drawing more than 12,000 people. Date was sponsored by Sylvania-Electric, who bankroll his radio show.

On other dates, Kaye's been racking up sock grosses. At Westview Park, Pittsburgh, Oct. 14, the orch grossed \$4,000 from 2,230 payees. In a date at Carrolltown, Pa., the following night, he played to 1,400 payees, grossing close to \$3,400.

Connelly Arrives in N. Y.

Reg Connelly, head of the British music fir of Campbell-Connelly, arrived in N. Y. Monday (22) on one of his regular business trips to the U. S.

Motion pictures are getting a gratuitous mob of free and rather unexpected plugs out of the latest trend in concocting phonograph records' contents. The stunt of transplanting soundtracks from films into shellac disks, pioneered in a major way by M-G-M Records, is being generally seized upon by the major waxworks.

In doing so, the diskeries foot all the costs and in view of the wide promotion they give their product the recorders will be free to aid the Hollywood of films.

This trend among to-be-may-makers comes after close study by RCA-Victor, Capitol and Columbia of results obtained from the stunt by M-G-M. Four years ago, shortly after its founding, Loew's laquer subsid started issuing albums lifted straight off the soundtracks of its musicals. Saleswise, stunt clicked almost from the start. M-G-M has marketed very few disks among the 21 albums of as many different pix it has issued.

The first album "Till The Clouds Roll By" is still selling, still kept on stock at all MG branches, although the pic now is out of release. Other notable sellers have been "The Pirate," "Words And Music" and "Annie Get Your Gun" albums. Right now "Show Boat" is the top-selling album nationally. It is no trade secret that albums culled from Metro film tracks and Billy Eckstine have kept M-G-M Records in biz.

Consequently, other major waxers noting that M-G-M invariably can squeeze good and occasionally can reap spectacular sales from film tracks, have jumped aboard the band.

RCA-Victor, through its coast (Continued on page 54)

Lanza's Xmas Album Has 240,000 Advance Orders From Distribs

Mitch Lanza's continuing impact on the disk market is spotlighted by RCA Victor's sale of 240,000 sets of the tenor's Christmas album, which was released last week. Sale represents advance orders made by Victor distributs in anticipation of action on the retail level. If sales continue at the current pace, it will be one of the best album sellers in Victor's catalog. The Lanza set of traditional Christmas songs will be pushed via an extensive promotion campaign involving disk jockeys, churches and advertising. Victor is distributing the album gratis to numerous churches and sparking the deejay plugs by sending the platter-spinners individual records of the four-disk set every two weeks.

Local 802 Takes Over Rink for Headquarters

New York's Local 802, American Federation of Musicians, is wrapping up a deal this week to take over the Midtown Gay Blades skating rink as its new headquarters. Union's lease, which will run for two years, puts a quietus on long-pending plans to turn the rink into a lush tropical.

Local 802's prexy Sam Sauter is setting the deal with Lou Brecher, operator of Roseland Ballroom on Broadway and owner of the Gay Blades site. Union will move its exchange floor to the new location immediately following installation of telephone switchboards and amplifying equipment. Executive offices will move in early in 1952. New headquarters is air-conditioned.

Decca Adds to B&R

Further augmenting its blues and rhythm artists roster, Decca signed Little Donna Hightower, Chicago vocalist, to an exclusive last week. Miss Hightower is vocalist with the Horace Henderson orch, which also has been parted by Decca, as was Floyd Smith the band's guitarist. All are working on individual deals. Henderson is the brother of Fletcher Henderson, vet arranger-conductor who recently recovered from a serious illness.

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

VARIETY WEEK ENDING OCT. 20

Weekly chart of the records on disk jockey programs, as "most requested" by listeners. This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regis- tally

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Jocks, Jukes and Disks

By MIKE GROSS

Jo Stafford: "Shrimp Boats" (Columbia). "Shrimp Boats," one of the best folk items to hit the market in some time, gets a stand-out workover by Jo Stafford. This slice should get her back on the jock and juke parade. Miss Stafford delivers with an infectious spirit and top piping. Paul Weston's orch and the Norman Luboff Choir supply a solid backing. On the Columbia flip, Miss Stafford changes pace nicely on a good slow tempo tune.

Tommy Edwards: "Solitaire" (M-G-M). "Solitaire" gets another solid waxing via young Tommy Edwards who stacks up favorably here against the rival slices cut by Tony Bennett on Columbia and Dean Martin on Capitol. It's a sock ballad and Edwards gets the most out of the top drawer lyric. His vocaling on "Concerto" is impressive, giving it okay commercial chances.

Eileen Barton: "Hold Me Just a Little Longer, Daddy" (Coral). Eileen Barton's initial Coral cut shows her off as a neat warbler who can handle mellow styled tunes as well as rowdy ones. "Daddy" is a whispy item which she sells effectively. The reverse also displays gal's charm and warmth.

Erroll Garner: "Robbins' Nest" (Columbia). Garner's keyboard artistry registers solidly on this coupling. Both sides display superlative arranging and 88-ing. Garner belts out "Nest" with speed and imagination. Bottom side is an oldie which shows off the Garner technique impressively. He's accompanied excellently by Shadow Wilson on drums and John Simmons on the bass.

Dinah Shore: "Oh, How I Need You Joe" (Victor). "Joe" is a good ballad entry which Dinah Shore thrushes with the right feeling. Miss Shore's smooth styling fits the lamentation perfectly. It's an appealing rendition with okay jock and juke possibilities. Reverse is a bouncy novelty which is bound to have some impact in the current market.

Danny Kaye: "Eat, Eat, Eat" (Decca). "Eat, Eat, Eat" Like My Daddy" (Decca). Danny Kaye's entry into the Yuletide competition comes across as okay fare for seasonal plays. "Eat," another William Saroyan creation, has lots of spirit and plenty of Armenian flavoring which Kaye dishes out with exuberance. The reverse is a cute novelty item baby-talked by Kaye.

Dolores Gray: "Shrimp Boats" (Decca). "More! More! More!" (Decca). In her initial pop slice for Decca (she previously etched the original cast album of the legit revue, "Two On the Aisle"), Dolores Gray comes across as a sock waxer. Gal's pipes and personality should build her as an important disk factor. Her rendition of "Shrimp Boats," a charming tune in the folksy genre, is top drawer. Reverse is a romantic item which she makes believable.

Gordon MacRae: "Be My Guest" (Capitol). "Laughing At Love" (Capitol). "Guest," an okay ballad with an old-fashioned beat from the forthcoming Broadway musical "Top Banana," gets a fair workover by Gordon MacRae who has given better renditions to lesser tunes in the past. "Love" is just a cumbersome cut.

Doris Day: "Domino" (Columbia). "If That Doesn't Do It" (Columbia). Doris Day's version of "Domino," a ballad gift from France, is a superior platter which will give the rival renditions a run for the juke and jock plays. The mellow tempo suits her style and she projects with plenty of warmth. On the flip, Miss Day displays a neat change of pace with a bouncy item but "Domino" will get the spins.

Tony Bavaar: "I Talk To The Trees" (Victor). "Carino Mio" (Victor). Tony Bavaar, young baritone who clicked in the out-of-town tryout of the new musical, "Paint Your Wagon," offers two tunes from that show for his disk debut. Despite lackluster quality of the numbers, Bavaar impresses as a lad whose bary piping will eventually hit paydirt. His voice is clear, well-modulated and ingratiating. Neither "Trees" nor "Carino Mio" seems to have commercial possibilities and Bavaar's potential in the male vocal-belt sweepstakes will not be decided with this coupling.

Jeri Southern: "Baby Did You Hear?" (Decca). "You Better Go Now" (Decca). Jeri Southern, another newcomer to the Decca stable, thrushes with a candlelight-and-

wine intimacy that should make her a good platter bet. She relays an effective brand of warmth with subtlety and ease. It's sex with a small "s." "Did You Hear?" is a folk type blues chant which she belts out effectively. Camarata's orch gives her an expert rhythmic backing. "Go Now" is in a slower vein and points up her appealing style. It also has a solid Camarata backing.

Kitty Kallen: "More! More! More!" (Mercury). "Another Human Being of the Opposite Sex" (Mercury). Kitty Kallen, who has been moderately effective on past platters, has a nice slice in "More," but it's doubtful if this'll raise her stock any. Tune has a lift and its lyrics offer romance to the bounce but Miss Kallen's piping doesn't stack up to the class competition on this number. Jock and juke plays will go to the opposition. "Opposite Sex" is cute novelty entry which shows her off to advantage.

Platter Pointers

Perry Como wraps up a pleasant Christmas package in "There's No Christmas Like a Home Christmas" backed by "It's Beginning to Look Like Christmas" (Victory). Mary Small has a good slice in "Undecided" (King). Jack Parnell's novel "White Suit Samba" on Coral may catch on. Guy Lombardo has a standout Yule offering in "He'll Be Coming Down the Chimney" (Decca). Guy Mitchell impresses with his cut of "There's Always Room at Our House" (Columbia). Toni Harper has a good side in "That's What I Want for Christmas" (Columbia). Don Cherry shows to advantage in "I Can't Help It" (Decca). Johnny Long's orch and Jilla Webb's vocal are blended effectively on "My Sin" (Mercury). Martha Tilton sells "Painting the Clouds With Sunshine" nicely on Coral. Andrews Sisters do an okay job on the oldie "Nobody's Darling But Mine" (Decca). Xavier Cugat whips out a solid rendition of "Mambo at the Waldorf" (Columbia).

Standout western, folk, religious, polka, blues, jazz, etc. Little Brother Brown, "Little Brother's Boogie" (Okeh). Jimmy Wakely, "Gonna Walk with My Lord" (Capitol). Red Kirk, "Only One Step More" (Mercury). Spade Cooley, "My Heart Is Broken in Three" (Decca). Deuce Spriggins, "Whiskey, Whiskey" (Capitol). Good Lewis, "Shady Lane" (Decca). Red Saunders Orch., "Week Day Blues" (Okeh). Ernest Tubb, "Driftwood on the River" (Decca). Eddie Dean, "Beloved Enemy" (Capitol).

Hillside Music has been chartered to conduct a music publishing and recording business in New York. Capital stock is 200 shares, no par value. Spring & Eastman, of N. Y., were filing attorneys.

Best British Sheet Sellers

(Week ending Oct. 13)
London, Oct. 15.

Too Young Sun
Tulips and Heather Fields
Because of You Dash
Sweet Violets Morris
My Truly Truly Fair Dash
Unless F.D.A.H.
Too Late Now New World
Loveliest Night Year F.D.A.H.
Shanghai Harma-Connelly
Chr's't'ph'r Col'm'b's Connelly
Beggars in Love Cinephonic
Be My Love F.D.A.H.

Second 12

Ivory Rag Macmelodies
No Boat Like Rowboat Bourne
Longing for You Sterling
Kentucky Waltz Southern
Belle, My Liberty Bell Dash
I Love Sunshine New World
With These Hands Kassner
I Apologize Victoria
My Resistance is Low Morris
God Bless You Carolin
Vanity Sun
White Wedding Arcadia

OPS Brings Disk Prices Into Line

Washington, Oct. 23. Office of Price Stabilization yesterday corrected a "distortion" in ceiling price of phonograph records which were frozen under the general price ceiling regulation.

OPS explained that six companies, which press in excess of 80% of all platters, announced price rises shortly before the freeze. Five companies made the increases effective. The sixth did not. New order permits the sixth company to effect its increases.

Study is currently being made of the record industry with a view toward a specially tailored regulation for it.

Laine to Tex. Shamrock, Then 'Honey' on Coast

Frankie Laine, of the Paramount Theatre, N. Y., until Oct. 30, goes from there to the Shamrock Hotel Houston. He's booked for two weeks, starting Nov. 2.

Laine returns to the Coast after the Shamrock date for a role in Columbia's "Honey."

COL UPS SHULMAN

Al Shulman named manager of sales service for Columbia Transcriptions, the custom records division of Columbia Records.

He was formerly production expeditor in the same company.

Music Sales Get Sharp Setback After Big Early-Autumn Upbeat

Cap's Livingston to N.Y. For 'Top Banana' Waxing

Alvin Livingston, Capitol Records' artists and repertoire chief, arrives in New York next week from his Coast headquarters to supervise the waxing of the original cast album of the new legit musical "Top Banana." It'll be accompanied by his assistant, Francis M. Scott.

The musical, whose score was penned by Johnny Mercer, is scheduled to open in New York, Nov. 1.

Mills Inks Amsterdam To 5-Year Cleffer Pact; Thomas Also in Pub's Fold

Morey Amsterdam, comedian-songwriter, last week was inked by Mills Music to an exclusive five-year writer's contract. Deal was negotiated by Irving Mills as part of a drive to bring some top comedians into the Mills fold.

Publisher is releasing a Morey Amsterdam folio and is also readying a Danny Thomas folio for distribution in early November. While principally known as a comic, Amsterdam has either authored or collaborated on such tunes as "Hum and Coca-Cola" and "Yuk a Yuk."

Selling U.S.-Israel Ties Plus Bonds Via Concerts

The Zionist Organization of America is sponsoring a cross-country concert tour of a troupe headed by Shoshana Damari, Israeli singer now in the Village Vanguard N. Y. Others in the show will be Moshe Wilensky, Israeli composer, and Ralph J. Kaplan, who is here to study American educational methods. Latter will do the singing on the trek.

Purpose of the tour is to strengthen ties between the new nation and Jewish communities in the U. S. Support will be urged for the sale of Israeli bonds.

M-G-M Sets Omaha Distrib

Omaha, Oct. 23. M-G-M Records has established a new distribution spot and offices here with T. C. "Spud" Murphy, former music dealer of Grand Island, Neb., as general manager.

Offices and distribution warehouse will serve all of Nebraska and Iowa, Rock Island and Moline in Illinois, and a part of southern South Dakota.

After a healthy September comeback from this year's summer slump, music biz suffered a sharp setback this month with a general decline in sales activity. Business slide for the past three weeks has affected both sheet music and disks, with latter particularly affected by the fluctuation.

Downbeat trend in recent weeks has been a surprise since the disk-makers were gearing for a big autumn. While a sales dip normally takes place a couple of weeks before Thanksgiving, preparatory to the seasonal Christmas rush, the slide has occurred earlier than usual.

Top execs of two major diskeries saw a reason for the offish business in the absence of any standout best-seller to draw the customers into the shops. Most of the current bestsellers are nearing the end of their run, and nothing new has come up in the last couple of weeks to hype retail counter activity.

Kenton in Sock Carnegie Concert

Playing one of the major stop-off points on his second annual cross-country concert tour, Stan Kenton's 40-piece orch moved into New York's Carnegie Hall over the last weekend (19-20) to become the third pop attraction to hit this lion-hair auditorium in the last few weeks. Artistically, Kenton's presentation far surpassed the preceding "Jazz at the Philharmonic" and the Duke Ellington-Sarah Vaughan-Nat (King) Cole sessions in this hall. It's also, however, Kenton fell slightly below a capacity draw at a \$4.20 top for the Friday and Saturday night recitals.

As usual, Kenton is showcasing his "Innovations in Modern Music" program with considerable showmanship and musical craftsmanship. His concertizing crew has been expanded to symphonic size with a contingent of 18 fiddles balancing a five-reed section and 14 brass, including four French horns and a tuba besides the usual set of trumpets and trombones. It's an impressive-looking organization.

Kenton's "progressive" styling has been around for a number of years, but it still remains a controversial element in jazz circles. To the devotees, Kenton is regarded as a standard jazz figure. To the skeptics, Kenton's music is still brushed off as a pretentious flash in the pan with no permanent substance.

History will have to decide Kenton's final role in the development of jazz but his immediate impact is undeniable. His crew generates a powerful kick and plays with the widest range of orchestral coloring in the pop field. Although stressing a dissonant modernism for the most part, the arrangements are not haphazard; they are worked out in intricate detail and executed with precision and brilliancy.

The Kenton program comprises a string of short instrumentals most of which have been specially written for this crew with such titles as "Spirals," "Ennui," "Samba," "Halls of Brass," "City of Pastels," etc. Occasional standards are also spotted, such as "Love For Sale" and "September Song," the latter being set a superlative low keyed choral arrangement. Such Kenton sidemen as Shelly Manne on drums, Maynard Ferguson on trumpet, Art Pepper on sax and Bill Russo on trombone are also given frequent solo showcasing.

June Christy, Kenton's former band vocalist, who has rejoined him for this concert tour, also scores with her tricky warbling of such standards as "How High the Moon," "Willow Weep For Me" and "Lover." She is spotted effectively before the intermission and the final curtain in this two-part concert.

Farrow Joins Porgie

Johnny Farrow, who recently exited Walt Disney Music as eastern professional manager, has joined Al Porgie as partner in Porgie Music (ASCAP).

VARIETY 10 Best Sellers on Coin-Machines Week of Oct. 20

1. COLD, COLD HEART (5) (Aetuff-R) Tony Bennett Columbia
2. BECAUSE OF YOU (12) (Broadcast) Tony Bennett Columbia
3. SIN (3) (Algonquin) Les Baxter Capitol
4. WORLD IS WAITING FOR THE SUNRISE (6) (Crawford) Four Aces Victoria
5. DOWN YONDER (3) (Southern) Eddy Howard Mercury
6. AND SO TO SLEEP AGAIN (1) (Paxton) Les Paul-Mary Ford Capitol
7. TURN BACK HANDS OF TIME (1) (Choice) Del Wood Tennessee
8. UNDECIDED (1) (Leeds) Chimp Butler Columbia
9. I GET IDEAS (11) (Hill-R) Patti Page Mercury
10. WHISPERING (5) (Miller) (Fisher) Dick Haymes Decca

Second Group

- DETOUR (2) (Hill-R) Patti Page Mercury
- SWEET VIOLETS (12) (Morris) Dinah Shore Victor
- COME ON-A MY HOUSE (15) (Duchess) Rosemary Clooney Columbia
- LONGING FOR YOU (2) (Ludlow) Vic Danone Mercury
- TOO YOUNG (24) (Jefferson) Nat "King" Cole Capitol
- LOVELIEST NIGHT OF THE YEAR (14) (Robbins) Richard Hayza Mercury
- BELLE, BELLE, MY LIBERTY BELL (1) (Oxford) Marco Lanza Victor
- VANITY (Jefferson) Guy Mitchell-Mitch Miller Col.
- SHANGHAI (3) (Advanced) Don Cherry Decca
- MORNINGSIDE OF THE MOUNTAIN (Remick) Doris Day Columbia
- JOSEPHINE (Feist) Betty Williams Quartet MGM
- COOL, COOL, COOL OF EVENING (Famous) Tommy Edwards NGN
- Paul Weston Columbia
- Les Paul-Mary Ford Capitol
- It's Crosby-J. Wyman Decca
- Doris Martin Capitol

(Figures in this column indicate number of weeks song has been in the Top 10.)

DECCA *data*

The Record Only He Could Make!

DANNY KAYE

with Chorus and Orchestra

Directed by VIC SCHOEN

Sings

TONGUETWISTERS

and

RILEY'S DAUGHTER

Decca 27822 (78 RPM) and 9-27822 (45 RPM)

GLORIA DE HAVEN

Sings the Tunes from Her New

RKO Picture, "Two Tickets to Broadway" with DAVE BARBOUR and His Orchestra

THE CLOSER YOU ARE

and

LET THE WORRY BIRD WORRY FOR YOU

Decca 27781 (78 RPM) and 9-27781 (45 RPM)

The Newest Hit by
the Solitary Singer

TERRY GILKYSON

with Chorus and Orchestra Directed by

PERRY BOTKIN

STAY AWHILE

and

ROLLIN' STONE

Decca 27793 (78 RPM) and 9-27793 (45 RPM)

Single Records 85c Each (plus tax)

DECCA
RECORDS

America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

National
Rating

Week Ending
Oct. 20

This Last
wk. wk.

Artist, Label, Title

		New York (Davega Stores) Chicago (Hudson Ross) Los Angeles (Dene's Mus. Shop) Boston (Boston Music Co.) Indianapolis (Pearsons) San Antonio (Central Radio Co.) Philadelphia (Wanamaker) Minneapolis (Don Leary) St. Louis (Ludwig Music House) Omaha (A. Hooper Co.) Seattle (Sherman-Clay) Kansas City (Jenkins Music Co.)												TOTAL		
1	2	TONY BENNETT (Columbia)	1	1	2	8	4	3	5	1	3	1	2	3	98	
		"Cold, Cold Heart"—39449														
2	1	TONY BENNETT (Columbia)	3	3	1	9	1		3	5	2	4	4	2	85	
		"Because of You"—39362														
3	4	TONY MARTIN (Victor)	8	4	5			2	4	4	7	6	5	4	61	
		"I Get Ideas"—20-4141A														
4	5	FOUR ACES (Victoria)	4			1	3		2		1		1		54	
		"Sin"—101														
5	3	LES PAUL-MARY FORD (Cap)	6	9	7			6	1	6		2		1	50	
		"World Waiting Sunrise"—11-1748														
6	6	EDDY HOWARD (Mercury)		2	3			4		2		3		6	46	
		"Sin"—5711														
7	8	PATTI PAGE (Mercury)	3	8	8			7	8	8			7	6	33	
		"And So to Sleep"—5706														
8	9	AMES BROS.-L. BROWN (Coral)	10	6	6				6	10	10		3		26	
		"Undecided"—60566														
9	7	LES PAUL (Capitol)	5				5					4	9	7	25	
		"Whispering"—1592														
10	10	PATTI PAGE (Mercury)	7		3					9	8			5	23	
		"Detour"—5682														
11	13	DEL WOOD (Tennessee)	9	5					10	3	9			9	21	
		"Down Yonder"—775														
12		LOUIE ARMSTRONG (Decca)				2	6								14	
		"I Get Ideas"—27720														
13	14	EDDIE FISHER (Victor)			7	7					6				13	
		"Turn Hands of Time"—20-4257														
14		G. LOMBARDO-G. DEHAVEN (D)							1						10	
		"Because of You"—27666														
15	14	PEE WEE KING (Victor)					2								9	
		"Slow Poke"—21-0489														
16A	12	MARIO LANZA (Victor)			10			7			8				8	
		"Loveliest Night Year"—10-3300														
16B		VIC DAMONE (Mercury)				5							9		8	
		"Calla Calla"—5698														
16C		NAT "KING" COLE (Capitol)							9			5			8	
		"Too Young"—1449														
17A		GEORGIA GIBBS (Mercury)			4										7	
		"While You Danced"—5681														
17B	15	CHAMP BUTLER (Columbia)						5				10			7	
		"Down Yonder"—3953														

Top Selling Labels

(Based on Points Earned)

No. of Records			Points This Wk.	Points Last Wk.	No. of Records			Points This Wk.	Points Last Wk.
Columbia	3	190	191		Coral	1	26	26	
Mercury	5	117	97		Victoria	1	54	41	
Victor	4	91	83		Decca	2	24	11	
Capitol	3	83	90		Tennessee	1	21	13	

FIVE TOP ALBUMS

1
SHOWBOAT
Hollywood Cost
M-G-M
M-G-M84
K 84
E 559

2
KING AND I
Broadway Cost
Decca
DL-9008
9-260
DA-876

3
GUYS AND DOLLS
Broadway Cost
Decca
DA-825
9-203
DLP-8086

4
New Sound Volume
Les Paul-Mary Ford
Capitol
H-286
CCF-286
CCN-286

5
GREAT CARUSO
Marie Lanza
Victor
DM-1506
LN-1127
WDM-1506

On the Upbeat

New York

Sandy Sacks, in charge of deejay promotion for Times-Columbia, N. Y. distributor for Columbia Records, resigned last week. Al Strauss, new Albany sales rep for Mercury Records, Pianist Mimi Warren and organist Ernestine Holmes held over at the Park Sheraton, N. Y., for an additional eight weeks. Buddy De Franco orch opens at the Band Box, Chicago, Oct. 30 for two weeks. Dick Coleman, disk jockey at WCBM, Baltimore, back at work after minor surgery. Toni Arden set for a Mocombo, Hollywood, date Nov. 20. Irving Fields, anklid Music Corp. of America to sign exclusive booking pact with Baum & Newborn. Trudy Richards, vocalist on WINS, N. Y. "Lacy on the Loose," backed by Mercury Records. Coleman Hawkins orch into Frolics, Detroit, Nov. 2 for two weeks.

Pittsburgh

Gloria Seigle, who was at the Monte Carlo for a long time, has replaced Aileen Litt at the piano with the Robert Sametini Trio at

the William Penn Hotel. Elliot Lawrence played Carnegie Tech's annual dance at school gym Saturday (20) and Royal Ballroom in Wilkesburg last night (Tues.). When Herman Middleman leaves for Miami next month, Joe Lescaik will replace him at the keyboard with Carousell orch. and Johnny Marino, trumpet man, becomes the leader. Dave Betcher, organist, has had his option picked up again at Bill Green's Cocktail Lounge.

Chicago

Dick Bradley shuttered his Tower Records offices and trekked to the Coast. Bernie Cummins moves into Latin Quarter, Kansas City, Oct. 26 for three weeks, then into Casino, Quincy, Ill., Nov. 16 for 10 days. Johnny Palmer precedes at the Casino, Nov. 6 for six days. Ray Robbins orch goes to Melody Mill, Chi., Oct. 24 for four weeks. Don Ragon orch, trimmed down to five men, plays NCO club dates at Roswell AFB, New Mexico, Oct. 31 for two weeks, follows at Lowry Field, Denver, Nov. 16 for two weeks, then to Warren, AFB, Cheyenne,

Wyo., Nov. 30 for one week. Lee Petrillo, son of the AFM chief, ankles his post at station WCFL this week to go into record promotion. Barney Ruhl plays the Claridge Hotel, Memphis, Nov. 9 for three weeks. Ted Lewis into Shroeder Hotel, Milwaukee, Nov. 20 for two weeks, followed by Ted Weems until Dec. 16. Teddy Phillips set at Peabody, Memphis, Dec. 31 for one month. Russ Carlie plays Casa Loma, St. Louis, Nov. 6 for six days.

Drake Music chartered to conduct a music publishing and recording business in New York. Capital stock is 200 shares, no par value. Joseph Diamond, of N. Y., is a director and filing attorney.

FOR ALL
WE KNOW



Direct from the
Sound Track of the
20th Century-Fox
Extravaganza

"GOLDEN GIRL"

A
SMASH
RECORD...

DENNIS
DAY

Singing

"NEVER"

and
"CALIFORNIA MOON"

RCA VICTOR 20-4285—(47-4285)

the **BIG** ^{New} **HITS** are on...

• The Billboard Picks

In the opinion of The Billboard music staff, records listed below are most likely to achieve popularity as determined by entry into best selling, most played or most heard features of the Chart.

NEVER Dennis Day RCA Victor 20-4285

This is a sound track recording from the forthcoming 20th Century Fox film, "Golden Girl," and Day outdoes himself in a better performance of this big ballad, with excellent studio backing to enhance.

RCA

RCA VICTOR RECORDS

RCA Directive On Song Procedure Creates a Stew

Sensitivities in disk-publisher relations were further irritated as a result of a new directive issued by RCA Victor for pub procedure in submitting songs to the artists and repertory department. Upon receipt of the form memorandum last week, some of the major publishers started thinking aloud again of the problem of taking the industry out of the hands of the disk-makers.

Victor's memo, it was explained, stemmed from the fact that there is not enough time for the a&r department to concentrate on the actual creation and recording problems. As a result, the diskers decided to strictly enforce the old contacting system. The rundown of do's and don'ts for pubs read as follows: "Absolutely no phone calls from publishers on Mondays, Tuesdays or Wednesdays, unless a specific call has been previously arranged. 10-minute appointments on Thursdays and Fridays of each week calls to be made only on those days in case of urgent material. It should be left at the office to be checked. appointments to be made by the a&r staffers' secretaries on a 'first come-first served' basis, every publisher getting an even break."

One of the major pubs waggingly said: "10-minute appointment is okay if you have a 16-bar tune but what do you do with a 32-bar number?" Underlying the crack was widespread resentment among publishers over their "pushing around" at the hands of the larger works.

Star Attractions chartered to organize and manage orchestras and to conduct a general music business in N. Y. Capital stock is 100 shares, no par value. Miller and Miller were filing attorneys.

Frank Walker to Coast On M-G-M Soundtrack Sets

Frank D. Walker, M-G-M Records chief, trained to the Coast Friday (19) for a two-week huddle with Metro execs on forthcoming filmicals to be made into soundtrack albums by the diskery.

Musicals already lined up for soundtrack albuming are "Singing In The Rain," with Gene Kelly, "Belle of N. Y.," with Fred Astaire, and "Skirts Ahoy," with Billy Eckstine.

Supreme Ct. to Decide If Song Prize Coin Is Tax Exempt as Gift

Washington, Oct. 23

Supreme Court was asked yesterday (Mon.) to determine whether a cash prize for a long musical composition should be included in gross income or constitute a gift excludable from gross income. Case was appealed by Leroy J. Robertson, professor of music at Utah University, who asked also whether—if such prize money is taxable as income—it should be paid at the current rate when the prize was won or at the tax rate when the music was composed.

Robertson wrote his symphony, "Trilogy," during the years 1936-39. In 1945 he entered it for the Henry H. Reichhold music award contest in Detroit and cupped first prize of \$25,000. Robertson listed the money as gross income in 1947 and paid taxes at the rates in effect during the last 36 months in which he was composing the symphony. He also filed for a refund on around the \$25,000 was a gift and not income. Internal Revenue Bureau hit him with a lien, claiming the taxes should have been paid for the three years ending in 1947 when the tax rates were much higher. Robertson won in U. S. District Court but was reversed by the 10th U. S. Circuit Court.

Saul Bourne, Bourne Music chief, headed Coastwards yesterday (Tues.) for a 10-day stay in Hollywood.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending Oct. 20

National Rating		This Last		Title and Publisher		New York, MDS	Chicago, Carl Fischer	Los Angeles, Morse M. Freeman	Kansas City, Jenkins Music Co.	Philadelphia, Charles Dornant	Omaha, A. Hospe Co.	Detroit, Grinnell Bros.	Indianapolis, Pearson's	Cleveland, Grossman Music Co.	Bohler, Neiser Bros.	St. Louis, St. Louis Music Supply	Seattle, Capitol Music Co.	TOTAL POINTS
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1
1	1	1	1	"Because of You" (Broadcast)		2	2	1	2	1	1	1	1	2	1	1	1	106
2	2	2	2	"I Get Ideas" (Hill-R)		4	4	4	3	4	7	2	6	3	7	2	7	75
3	3	3	3	"Cold, Cold Heart" (Acuff-R)		3	3	6	1	2	1	3	4	3	3	3	74	74
4	4	4	4	"Sin" (Algonquin)		1	1	2	3	9	10	4	2	1	4	7	73	73
5	5	5	5	"Lowell Night Year" (Robbins)		7	5	3	9	3	2	10	9	5	5	4	59	59
6	7	6	6	"Down Yonder" (Southern)		5	6	8	2	5	6	2	5	4	5	4	49	49
7	11	7	7	"And So to Sleep" (Paxton)		6	7	5	6	5	6	8	8	8	8	8	30	30
8	9	8	8	"Cool, Cool Evening" (Famous)		7	8	7	5	8	8	6	7	8	7	8	25	25
9	8	9	9	"Too Young" (Jefferson)		9	9	5	7	5	8	6	7	8	6	6	20	20
10	10	10	10	"Sweet Violets" (Morris)		7	7	5	7	5	7	7	7	7	7	7	15	15
10B	10B	10B	10B	"I Won't Cry Anymore" (United)		4	4	4	4	4	4	4	4	4	4	4	15	15
11A	6	11A	6	"Shanghai" (Advanced)		10	9	7	7	7	7	7	7	7	7	7	11	11
11B	12	11B	12	"Come-on-A My House" (Duchess)		7	6	6	6	6	6	6	6	6	6	6	11	11
11C	14	11C	14	"Delour" (Hill-R)		8	8	8	8	8	8	8	8	8	8	8	11	11
12	14	12	14	"Turn Back Hands Time" (Choice)		8	7	7	7	7	7	7	7	7	7	7	9	9

Pix Harvest of Soundtrack Plugs

Continued from page 49

recording rep. Henri Rene, has asked Paramount for use of its tracks to release albums of two of Para upcomers, "Aaron Slick From Punkin Creek" and "Somebody Loves Me."

It should be noted that the two top warblers from "Slick" cast, Dinah Shore and Robert Merrill, are both Victor contractees. "Somebody," the Blossie Seely-Benny Fields biopic, stars Betty Hutton, who also is tied to RCA as a recorder. The tie-ins are a natural.

Columbia, which has Frank Sinatra under exclusive, has asked U for permission to use its tracks on the recently canned Sinatra film, "Meet Danny Wilson" for an album.

Decca, which pioneered the stunt of using original Broadway casts of legit musicals in albums, hasn't jumped into the track-to-tallow trick with what might be termed alacrity, but according to Decca's Hollywood rep, Sonny Burke, company does contemplate bringing out an album based on Paramount's "Famous," in which Bing Crosby and Jane Wyman will star. Both performers, of course, are Deccarolers.

Cap Shies Away

The artist-and-repertoire dept. at Capitol isn't too thoroughly sold on simply transferring tracks from pix to disks. It is usually costlier than recording the album directly for platters. That was done this month, with Dennis Morgan and Lucille Norman, on songs from Warners' "Painting The Clouds With Sunshine." Capitol, however, may seek from 20th-Fox the tracks on the Jane Froman biopic, "With a Song In My Heart" recently completed.

Cap has signed Miss Froman to a recording pact primarily to bring out this album of eight sides. The singer, although not in the cast of the 20th film, did the vocal dubbing. If the tracks don't pass muster at Capitol, Miss Froman will etch them directly for the album. In any event, the pic will reap the plugs.

While Columbia isn't using tracks, it signed Danny Thomas (who was dropped from M-G-M some time back) to work with Doris Day on album of songs from Warners' "I'll See You In My Dreams," the Gus Kahn biopic in which the pair appear.

Victor, after viewing the costs of using tracks against that of recording directly, chose latter method in preparing its soon-to-be-released Tony Martin album of eight faces from RKO's "Two Tickets To Broadway."

Costs of tracks vary, of course, dependent on how many musicians were used in the film studio sequence. American Federation of Musicians' scale for a three-hour four-side recording session is \$41.25 per man. When tracks are used all

the studio musicians who participated in the film-scoring routines (transmuted into an album must be paid as though they had participated in a recording session).

Occasionally, film studio musical directors, seeking some unusual effect, bring in extra harpists or literally dozens of fiddles. In such instances it would be cheaper to record the tune strictly and straight for shellac—says the exotic festooning.

Tracks Pack Excitement

At M-G-M, apparently, there is a feeling that actual tracks pack an added excitement and an authenticity, which abet customer appeal. Hence, the costs are borne, M-G-M, it should be noted, has never taken any cheap expedient to trim corners in preparing an album from one of its film musicals.

Although Ava Gardner, as a "Show Boat" cast member, did not actually dub the songs required of her role of Julie in the film (Annette Warren did 'em), Miss Gardner was signed by M-G-M Records expressly to do the actual singing in the album.

Of course all the film-score tracks M-G-M has albumized have not been financial successes. Enough have, however, and some have been such sales-skyrockets to cue the other waxeries to start duplicating the stunt. For pix, it is just a nice piggy-back ride, at no cost nor effort, to a lot of free plugging of their albumized product.

In surveying how M-G-M operates, the rival major waxworks are likely to duplicate, step-by-step. M-G-M releases each album one month in advance of the film in each area. It heavily concentrates on getting disk jockey spins and music-store window displays. Thus, M-G-M has learned that tallow can be effectively used as a sort of trailer plug in advance of a pic's release.

Ex-Sales Mgr. Asks 79¢ From Lincoln Diskery

Former sales manager Mortimer Klein has brought a breach of employment contract suit in N. Y. Supreme Court against Lincoln Records seeking \$79,500 for damages, value of the contacts he established, expenses and commissions. Action involves Klein's discharge from the diskery despite a contract which was slated to run till 1952.

Lincoln, on the other hand, alleges that the plaintiff was rightfully discharged due to a contractual violation and makes a general denial of allegations.



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. . . and a special THANKS to HENRI RENE and everyone else at RCA Victor Records and to DISC JOCKEYS everywhere . . . for making all this possible.

"AW C'MON"
"AND SO TO SLEEP AGAIN"
"I'M IN LOVE AGAIN"
"GIMME A LITTLE KISS, WILL YA HUH?"

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GAC GENERAL ARTISTS CORPORATION

Press and Record Exploitation. RED DOFF (Hollywood and New York)

'Rudolph' Noses Into 3d Straight Sock Sales Year

"Rudolph the Red-Nosed Reindeer" is rolling into its third successive year as a music biz pie phenomenon. A standout click in its first two years, the Johnny Marks tune is currently racking up daily sheet music sales that point to its again becoming one of the top Christmas entries for this year along with the Irving Berlin standard, "White Christmas."

"Rudolph," which is published by the "Mack" firm, St. Nicholas Music, is virtually assured of hitting the \$1,000 mark in copy sales this year, including a variety of arrangements for bands, church groups, harmonies, etc. Disclaimers the tune is likely to exceed last year's \$700,000 sale of over 2,500,000 plates.

Over 20 versions of the "Na-na-tune" are being the major folk and pop artists on the major labels will hit the counters during the next two weeks. The Gene Autry cut for Columbia, which blundered the number originally and has been leading the field for the past two years, is slated for another big production by the diskery.

In addition to the regular pop labels, "Rudolph" will be marketed this year for the first time on seven inch kids' under the Peter Pan, Columbia and Simon & Schuster Golden Record labels. These plat- ters will be marketed at 25c, but it's understood that Marks insisted upon the full statutory royalty rate of 2c per side before licensing the kiddish lines. It's estimated that about 2,500,000 25c disks on "Ru- dolph" will be distributed by the three companies.

PEE WEE KING and REDD STEWART



WRITERS OF HIT "TENNESSEE WALTZ"

NOW:

"SLOW POKE"

© 1951 Top Record and Talent Variety (Oct. 6)

Curt Mayes sings **SOMEBODY BIGGER THAN YOU AND I**

By Johnny Lange
Oct. 26 on CBS
BULL'S-EYE MUSIC, INC.
6526 Selma Ave., Hollywood 28, Cal.

Songs With Largest Radio Audience

Week of Oct. 12-18.

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed.

A Ghost Of A Chance—"Millionsaire for Christ"	Mills
A Kiss To Build A Dream On—"The Strip"	Miller
And So To Sleep Again	Paxton
Because Of You—"I Was An American Spy"	Broadcast
Bella Bimba	Goday
Blow Blow Winds Of The Sea	Lion
Blue Velvet	Meridian
Cold Cold Heart	Acuff-R
Deep Night	Advanced
Detour	H & R
For All We Know	Feist
Getting To Know You—"The King and I"	Williamson
Got Her Off My Hands	Harms
Here Comes The Fattest Man In Town	Life
I Get Ideas	H & R
I Love The Sunshine Of Your Smile	Johnstone-M
I Ran All The Way Home	Laurel
In The Cool Of The Evening—"Here Comes Groom"	Burke-VII
It's All In The Game	Witmark
Just A Moment More	Paramount
My Dream Christmas	Life
Old Soft Shoe	Shapiro-B
Painting Clouds With Sunshine—"Painting Clouds"	Witmark
Shanghai	Advanced
It's No Sin	Algonquin
Undecided	Leeds
Up and Down Mambo	Life
We Kiss In A Shadow—"The King and I"	Williamson
Wonder Why—"Rich Young & Pretty"	Robbins
World Is Waiting For The Sunrise	DeSylva-B&H
You'll Know—"His Kind of Woman"	Chappell

Second Group

Come On-A My House	Duchess
Domino	Pickwick
Don't Cry Little Girl	Beacon
Down Yonder	LaSalle
End Of A Love Affair	Duchess
Hello Young Lovers—"The King and I"	Williamson
I Still See Eliza	Chappell
I Wish I Was—"Slaughter Trail"	United
I'm Late—"Alice in Wonderland"	Disney
Laura Lee	Plymouth
Longing For You	Ludlow
Loveliest Night of the Year—"The Great Caruso"	Robbins
Mary Rose	Shapiro-B
Maybe It's Because I Love You Too Much	Berlin
More More More	Remick
Morningside Of the Mountain	Remick
Never—"Golden Girl"	Robbins
Rudolph the Red-Nosed Reindeer	St. Nicholas
Syncopated Click	Mills
Tinkle Song	Vinorb
Too Young	Jefferson
While You Danced Danced Danced	Spitzer

• Filmmusical. • Legit musical.

R H Tele-Log

(Numerically Listed)
Week of Oct. 11-17

Title	Publisher	Pls.
1. Because of You	BMI	135
2. In the Cool Cool of the Evening	Paramount	90
3. Come On-A My House	Duchess	85
4. Wonder Why	Robbins	75
5. And So To Sleep Again	Paxton	60
6. Too Young	Jefferson	60
7. Cold Cold Heart	Acuff-Rose	40
8. Detour	H&R	40
9. How D'ya Like Your Eggs In the Morning	Feist	40
10. I Get Ideas	H&R	40
11. Shanghai	Advanced	40
12. We Kiss In A Shadow	Williamson	40

Toronto Tooters Squawk At Plan to Use Canned Music in City Parks

Toronto, Oct. 23.

Against objections of Walter Murdoch, president of the Toronto Musicians Protective Association, the parks commission here has rec-

ommended that the city council sign a contract with Associated Broadcasting Co. to provide canned music for Toronto's four outdoor artificial ice rinks in parks.

Over a three-month period, ABC will furnish canned music six nights a week for \$2,750; hiring of musicians would have totalled \$7,750 for same period, according to parks commission. ABC has further agreed, in writing, to post a surety bond and indemnify the city fully should any damage action be launched by musicians' union.

Murdoch has warned that the arrangement is a breach of contract between his parent organization, the American Federation of Musicians, and Muzak. (ABC has the local Muzak franchise.) Murdoch also suggested that Toronto union would compromise if musicians were engaged three nights a week, with canned music the other three nights.

Parks commission's answer is that musicians have been hired at outdoor ice rinks in the past and, therefore, were not depriving musicians of work. In addition, parks commission would have to erect heated and lighted bandstands for musicians if hired.

Richard Dyer-Bennet, tenor-guitarist, to give his season's only New York recital, at Town Hall, Nov. 10.

Inside Orchestras—Music

Hugo Winterhalter, RCA Victor musical director, is in the unusual position of competing with himself on the tune, "Out In The Cold Again," on which he appears on two labels. Victor recently issued a Mundy Carson-Winterhalter slice of the number, and this was followed by M-G-M's release of a Billy Eckstine cut of the number made several years ago. Winterhalter also did the background on this disk, having worked with Eckstine as a freelancer before joining Victor.

A recent line in Dorothy Kilgallen's N. Y. Journal-American Broadway column to the effect that "all newcomers in Local 802 of the Musicians Union now have to sign an oath that they don't use narcotics" brought a blast from Sam Suber, Local 802 proxy. Suber wrote Mrs. Kilgallen: "I don't know where you got such alleged information. I can state categorically it is not true. Newcomers to Local 802 do not sign any oath about narcotics or anything else."

Columbia Records, CBS subsid, will get a big free plug on the rival NBC video network this Friday when "We the People" will recreate a recording session around the George Gershwin musical, "Porgy and Bess." Appearing on the program will be Camilla Williams and Lawrence Winters, stars of the recently issued full-length Columbia set, and Goddard Lieberson, Col.'s exec veepee, who produced the album.

William Saroyan's disk and sheet music royalties on "Come On-A My House," which he wrote with Ross Bagdasarian, have been tied up by Mrs. Saroyan in her divorce action. Duchess Music, publishers of the recent click, were ordered to hold the funds in escrow until a divorce settlement is made under California's joint property law.

Unusual twist in the current upbeat of country music came to light at a recent Ohio Grange conference of farmers. A poll of 255 farmers disclosed that only 36 preferred hillbilly music, with 65 indicating preference for semi-classical tunes, 60 for old standards, 59 for sacred songs and 40 for modern dance music.

Phil Baker Bows With N.Y. Philharmonic In Juve Concert Series

Phil Baker, radio-TV comedian and accordionist, made his initial longhair bow with the New York Philharmonic-Symphony Saturday (20) at Town Hall, N. Y., in the first of the season's young people's concerts. Baker narrated "Timid Tim, the Trumpeter," a composition for kiddies penned by Max and Julius Levine.

After completing the chore of orchestral-narrator, Baker offered an accordion solo. The turn tickled the juve's risibilities. The kiddie "Mary Had a Little Lamb" kept creeping into his solo whether he was playing the blues or a waltz tune. Whenever he segued to the nursery rhyme a light went on inside a jack-o-lantern, on stage, to help the tots recognize the disguised tune.

Igor Buketoff conducted the symph orch on the rest of the program which was an elementary series for kids under 10.

Youngstown Symph Orch Reorganizes for 3 Dates

Youngstown, Oct. 23.

Reorganized Youngstown Symphony Orchestra, with John Krueger as its new conductor, plans three concerts this season. The Society cancelled its 1950-51 series a year ago, and has been inactive until recently. Rev. Paul N. Carnes of the First Unitarian Church was elected president of the Symphony Society, sponsor of the orchestra.

Krueger said the great majority of members of the old orchestra will join the new one. He also will direct a community program to give music a larger role in Youngstown life. This will include providing music for public occasions, opening orchestra rehearsals to ticket-holders and guests, holding pre-concert forums, and otherwise broadening the orchestra's work. Campaign will start soon to raise a nucleus fund of \$7,000, with the rest of the season's budget to come from ticket sales.

RCA Instrument Dept. Builds Sales Roster

Camden, Oct. 23.

To maintain closer contact with distributors and dealers, the RCA Victor home instrument department has realigned its territories and added six new field sales representatives.

A. B. Mills, general sales manager of the department, announced the appointments of Donald E. Roark, Albany & Hartford; Jack K. Sauter, Buffalo, Rochester, Syracuse & Binghamton; Philip E. Cunningham, Nashville, Chattanooga, Knoxville & Birmingham; Robert F. Cage, Detroit, Saginaw, Lansing & Grand Rapids; Daniel Gentile, Jr., Kansas City, Des Moines, Sioux Falls & Denver, and Bryce S. Durant, Indianapolis, Milwaukee & Peoria.

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Pitt Perks With Cafes, Private Spots Installing or Hypoing Act Layouts

Pittsburgh, Oct. 23.

Nitery acts are finding more work around Pittsburgh this season than they have in some time. At last count, there were at least half a dozen clubs, previously without floor entertainment, going in for regular layouts. A few of them are strictly weekend operations, but others are on a six-day basis.

Highest is Bill Green's, which heretofore has featured big bands and now uses three- and four-act sessions. Blue Moon is another new one with the AGVA sign up, and so is the Colonial Manor, which adjoins the White Barn Theatre and during the strawhat season only has music. Couple of private clubs, too, are booking in shows and discovering that they're paying off.

On the other hand, places like Ankara and Belvedere, which regularly featured acts, are playing small ice revues almost exclusively and are expected to make that a permanent policy. Town's biggest hotel, William Penn, hasn't yet decided what to do with Terrace Room. Its entertainment has long been in for eight months of the year, and may not fix on anything definite until management passes from the Statler chain at the end of this year.

Pla-Less K. C.

Kansas City, Oct. 23.

K. C. is now without an ice rink to house traveling shows. The Plamor Arena was leased last week by the Caterpillar Tractor Co. Remodelling of the arena and foyer is under way, and new tenant is expected to move in about Jan. 1.

A suggestion for the city to make an ice rink out of the exhibition floor of the Municipal Auditorium has not as yet been acted upon by the city council.

Peggy Foides, who recently resigned the RKO publicity department after 13 years, has joined USO-Camp Shows' sackery.

Ed Weiner Elected Prez Of N.Y. Publicists Guild

Ed Weiner was elected president of the Publicists Guild at a meeting last week in the Warwick Hotel, N. Y., succeeding disk jockey Sam Gyson. Latter declined to run again because of pressure of his three-a-night radio stint.

Howard Weissman was named first vicepres; Spencer Hare, second vicepres; Lillian Pickard, treasurer, and Richard Mardus, secretary.

Omaha in Vaude Test Via Magico Blackstone; Decry Dearth of Shows

Omaha, Oct. 23.

Tristates Theatres is going to give regular vaude-pix a whirl at its Omaha Theatre after an absence there of several years. Test will be made with Blackstone and his magic revue running an hour, starting October 31. Show runs a week with picture. This move has nothing to do with the stage roadshows the Omaha has been having now and then.

Vaude-pix via band-revue policy have hit some pretty nice grosses at the Orpheum, but there has been a dearth of the right kind of stage presentations. So the Orph is playing the big ballets, roadshows etc.

Tristates is definitely committed to a policy which will bolster pictures with suitable stage presentations if the right shows come along.

Silent Grind

Dallas, Oct. 23.

The girl show on the State Fair midway was without a public address system for a while last week.

Manager of the show reported to local police that someone had stolen the equipment early Thursday morning.

Elsa Lanchester Quits London Cafe for 'Lion'

London, Oct. 23.

Elsa Lanchester has terminated her cabaret engagement at the Cafe de Paris, where she opened on Oct. 1, following a cable from Gabriel Pascal requesting that she take up her role in "Androcles and the Lion." Miss Lanchester left here for Paris last Thursday (18) with the intention of planning to the U. S. She's slated for the Blue Angel, N. Y. nitery.

Although originally booked for two weeks, plus a two-week option, Miss Lanchester had warned the Cafe de Paris management in advance that she might have to check out at the conclusion of the first fortnight. Her opening night performance got a critical reaction, but a subsequent switch in material and routine, reportedly was well received.

Jack & Daphne Barker are filling the cabaret spot until Noel Coward takes over at the Cafe next Monday (29).

Magicians Guild Opens N.Y. Lecture Course; Jaks Explains Closeups

America's most prominent magicians are telling how their tricks are done these days, and no one's objecting. But there's a gimmick to it—you have to be a magician to get behind the closed doors where the disclosures are made.

Last Wednesday (17) the Magicians Guild began a New York lecture course which will run through the winter (one or two a month). More than 350 hocus-pocussers gathered at Wideman's Hall to hear Dr. Stanley Jaks, the closeup specialist.

His book, a huge red volume, is his principal gimmick. There are a few pages filled with autographs of celebrities who have enjoyed his work, such as Harry Truman and Aga Khan, the rest is hollow, filled with the tiny tricks he uses to delight patrons at nightclub tables.

Dr. Jaks works with tiny Oriental figurines, miniature silver cups and curious rings and boxes. For almost an hour he explained to his brother magicians his approach to table trickery. He told all in a series of demonstrations pointed up by large drawings which Jaks drew himself of his microscopic instruments.

Strangest part of the lecture was the applause. It came not at the end of the tricks, in the normal manner, but they applauded when they spotted the skullduggery.

Next month (28) the Guild presents Milbourne Christopher.

Guild members get the lecture series free. Other qualified magicians only pay \$1.20 per session and can buy the lecture, printed and illustrated, for \$2.

JUANITA 'UNHAPPY,' ANKLES PHILLY DATE

Philadelphia, Oct. 23.

Juanita Hall, who had star billing in the show at the Rendezvous, asked out Wednesday (17) evening after playing a half week of engagement. Manager owner Lee Guber gave his consent and house announced Miss Hall's absence with notices that singer had "withdrawn because of a severe throat inflammation."

Miss Hall spiked the "sore throat" alibi, telling VARIETY she had withdrawn because she wasn't suited to the bill, which featured Wingy Manone and combo and the Duke of Iron's Calypso singers. Singer said she "was unhappy in the room."

Business was not so good, so Guber didn't contest her departure.

Lauritz's 17½G in Chi

Chicago, Oct. 23.

Lauritz Melchior, who goes into the Chicago Theatre Nov. 19 for two weeks, has a deal which calls for \$9,000 for the first week and \$8,500 for the second. Percentages will be based on gross over \$120,000 for the two weeks.

Melchior, former Wagnerian tenor at the Metropolitan opera, has been in films and TV for the past few years.

AGVA Gives Insurance Eagle Eye At 'Candid' Board Meet in Chicago

Natl. School Assembly Tagged 'Unfair' by AGVA

Hollywood, Oct. 23.

National School Assembly which books lecturers and specialty acts for some 100 schools and colleges, has been placed on the unfair list by the American Guild of Variety Artists.

Vaude union reported the outfit failed to abide by its franchise and ignored a summons to discuss a \$5,000 breach of contract claim filed by performer Wally Overman.

Camp Shows to Tour Jack Powell Unit Through Middle East

USO-Camp Shows' unit, headed by Jack Powell, which was the first to play Korea and Alaska, will have another first to its credit when it sets out to play the Middle East.

Unit will include Evelyn Hamilton, Dorothy Wenzel Conway & Parks, Paul Le Paul, Bill Roberts, Tommy Trent and Virginia Sellers.

This will be one of several units dispatched by Camp Shows within the next two weeks. The first all-Negro package for the Korean front will also be sent. It's "Swingin' Jamboree," a musical, with Oscar Pettiford, Bud Johnson, J. J. Johnson, Buddy Rice, Clifton Brown and Howard McGee, leaving for Korea Nov. 5.

A billbilly setup has been assigned to play remote installations in the U. S.

Also slated to leave for Korea, late this month, is a unit comprising Danny Kaye, Monica Lewis and accordionist June Bruner.

Ron Barnett Enterprises, Inc., chartered to conduct amusement business in New York with capital stock 200 shares, no par value. Irwin Margulies, N. Y., is a director and filing attorney.

The American Guild of Variety Artists' national board meeting in Chicago last week put the union's insurance program under microscope examination and took steps to rewrite the basic policy.

It was revealed that the insurance contract, instead of being for a reported six years, was revised secretly with the part now calling for a three-year initial term with a 12-year option held by the Matthew M. Adler Agency, which administers the program.

Other business at the Chi huddle includes the announcements that Vic Connors, head of the outdoor division, received \$600 from the Adler office for his help in setting up the insurance program, payments of various sums were made to unnamed organizers, and that since the program was inaugurated earlier this year, the premiums collected amounted to \$60,000, of which about \$30,000 has been expended in claims and administration.

Adler, under questioning by the board, was reported to have stated that he would consider revising the contract.

Competitive Basis

Critics of the present program feel that the AGVA insurance policy must be placed on a more competitive basis so that more favorable terms can accrue to the

(Continued on page 58)

'Holiday' 102G, Columbus

Columbus, Oct. 23.

Ben Dinwall, local promoter for "Holiday On Ice," reported a gross of \$102,000 in 12 performances at State Fair's Coliseum, Oct. 10-19.

Figure is less than 1% off last year's take, when schedule permitted two weekends against this year's one.

GREBEN EXITS GAC

Mike Greben has resigned from the General Artists Corp. theatre department. Plans are indefinite. Before joining GAC, Greben was with the Leon Newman agency.

"Impressive . . . They're going places."
—N. Y. Daily Mirror.
"Sack act for better clubs."
—Billboard.
"A pip! Provide joyful entertainment."
—New Orleans Times-Picayune.
"Opulent numbers. Magnificent costuming. Delight audiences."
—New Orleans States.

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TERRY HELGESEN AT THE PIANO
NOW IN 6TH MONTH
CLUB LIDO, PARIS

DIRECTION—WILLIAM MORRIS AGENCY

AGVA Sets to Fight It Out With TVA On Control of Video's Vaude Acts

The American Guild of Variety Artists stands ready to reclaim television jurisdiction of variety performers in that medium, with its guns directed at Television Authority. Resolutions passed at the Chicago meeting of the union's national board last week indicate that it will seek return of such control because TVA has allegedly gone back on its original intention of using this new setup as a wedge to develop a one-card union. It's stated that AGVA agreed to TVA's formation only because of its promise to use it as an instrument to weld all performer guilds into "one big union."

However, now TVA is claimed to be preparing to become part of the union roster of the Associated Actors and Artists of America, with its own dues-paying structure, and since TVA will subsequently take steps to merge with the American Federation of Radio Artists, this is regarded by AGVA as a grab

for the largest jurisdiction in the entertainment field that will tend to reduce the scope of other 4A unions. TVA executive secretary George Heller would then be regarded as the top entertainment union leader in the field with potentially strong influence on members of other unions. It's felt that A. Frank Reel, AFRA's national executive secretary, would be in the No. 2 slot. Reel formerly worked under Heller when latter was AFRA's exec sec. The two resolutions approved call for the 4As to postpone a proposed TVA confab and for the 4As to air AGVA's grievances against the TVA at an early meeting.

Claim Runout

AGVA charges that the formation of the union is contrary to the spirit and the idea of the TVA agreement originally entered into. It's alleged that, at the outset, it was promised that the fact of members of other 4A unions working harmoniously in one field would constitute a dress rehearsal for a one-card setup. It was theorized that tele jurisdiction was a trusteeship to be administered by TVA, but that formation of an independent union of video performers violates the spirit of that agreement.

Initially, AGVA will attempt to recapture jurisdiction of variety performers in video through the 4A. It will file formal protests with the latter and, based upon action of the parent organization, will take up from there.

AGVA proxy George Price has declared that if TVA had spent one-tenth of the energies exhausted in its fight over teevee film jurisdiction with Screen Actors Guild on formation of a one-card union, most of the difficulties attendant upon the organization of that setup would have been resolved. In a decision last week by the National Labor Relations Board, TVA lost to SAG on outright grant of vidpia made by networks, and ordered elections.

The AGVA resolution reopens the internecine warfare within 4A on the question of television. Again alliances with other unions will be sought, and looming is the threat of breakaways from the 4A setup. SAG, to all practical purposes, already has divorced itself from 4A affairs, since it's boycotted most meetings of the parent group. It's known that SAG is violently opposed to a one-card union, but most of the other organizations appear to favor amalgamation.

Wirtz Icer Preem-ping

Milwaukee, Oct. 23.

The "Hollywood Ice Revue," with Barbara Ann Scott starring in lieu of Sonja Henie, will preem at the Arena here Nov. 7-18. Arthur M. Wirtz, the producer, split with Miss Henie last summer.

According to reports, 182 performers are due with the new show. Miss Scott is expected here Nov. 4, when troupe arrives for rehearsals. Miss Henie's own show is not booked for Milwaukee; neither is "Ice Follies."

Spa Op Files 'No Contest' Plea in Liquor Law Rap

Albany, Oct. 23.

David B. Hennessy, operator of the Brook in Saratoga Springs, last week (19) entered, a plea of "no contest" to State Liquor Authority charges that alcoholic beverages had been sold during prohibited hours on two occasions in September.

Hennessy said he was vacationing in Florida when the alleged violations occurred. The Brook was one of the few top Spa night spots to operate a floor-show during the August racing season.

Jailed Bingoist Asks \$8,000 Game Tax Refund In Rare Akron, O., Case

Akron, O., Oct. 23.

After John Sica was convicted for promoting bingo in Akron, sentenced to six months in the city workhouse and fined \$1,000, his attorney demanded that the city rebate him almost \$8,000 which he paid in as admission tax.

The unusual move is expected to stir other former bingo operators to attempt to obtain refunds for \$200,000, the approximate total paid the city as 3% admission tax on bingo before last April, when courts and officials upheld that bingo was illegal under Ohio's constitution.

Sica was charged with operating a charity bingo game last Aug. 25. The basis of his defense was that he was operating with a city license and that another charity bingo was allowed to go unmolested on Aug. 17.

His attorney said "Sica is now asked to pay an additional \$1,000 for doing things that he paid your office \$8,000 for permission to do. Since the transactions were deemed improper, we hereby respectfully demand of you a return of \$7,993.90 which you obtained under present circumstances (and) which amount to false pretense."

Vaude, Cafe Dates

New York

Mary McCarty tapped for Waldorf-Astoria Nov. 29. Carmen Miranda, who opens at Copacabana Nov. 8, will follow with Chez Paree, Chicago, Nov. 26. Johnny Ray has a commitment for the Copa, but date not set. Latin Quarter show starting Nov. 10 will include Greb & Lober, Trio Bassi and Gansou Bros., and Juanita, latter two acts being imported by Lew & Leslie Grade office. Laurette & Clymas into Gilded Cage Oct. 27. Roger Ray slated for Chez Paree, Chi., Nov. 8. Bonnie Baker opens at Capitol, Washington, Nov. 15. Hal Haviland preems at McVan's, Buffalo, Nov. 12.

Kansas City

Jack Marshall and Jackie Fontaine, currently doing their separate acts at Eddys' Restaurant, return to the Coast. She will work up some new dance routines; he'll do some club dates in the northwest.

Roll & Tapp take their Applejack dance to Chicago and the Club Delia for six weeks, following their fortnight at Southern Mansion here. Diana Courtney opened for two weeks at the 400 Club, Wichita, yesterday (Tues).

Kay Hill, organist, replaces Jack Malmsted in the New York Hotel beginning Nov. 1. Malmsted has moved to Plaza Theatre, giving twice nightly concert there. Dorothy Brown renewed as singer in the Tropics of Hotel Phillips.

Jack Durant opened a two-weeker at Southern Mansion Oct. 18, his first date in town in several years. Susan Miller has the singing assignment on bill. Hollywood Rangerettes set by Midland Attractions into Antlers Hotel, Colorado Springs, to open Nov. 5.

Sugar, Salt and Pepper went into the Dome, Bismarck, N. D., Oct. 15. Harry Carroll and Polly Baker return to Eddys' Restaurant Oct. 26, their third date there. Tito Guizar doing two weeks in El Casbah of Hotel Bellevue, for his second '51 stint in the room. Rosalind Courtwright is next in El Casbah, with The Harmonicists in a return engagement to follow.

Deep River Boys sailing back to the U. S. Oct. 27 after a 26-week tour of the British Isles.

Inside Stuff—Vaudeville

In a case involving a performer currently working at the Gilded Cage, N. Y., City Court Justice Francis E. Rivers ruled that the maximum that may be held out of a salary for personal services is 10%, and "judgment debtor" is free to do as she wishes with the rest of the salary. Court also stated, "It will not be presumed, in advance of a determination under section 793, that all of the debtor's salary over and above 10%, is not necessary for the support of the debtor and her family, and until the creditor applies for and receives a determination to the contrary, there should be no withholding of any sums in excess of 10%."

AGVA Gives Insurance Eagle Eye

Continued from page 37

organization. Several board members would like to have the insurance contract rewritten annually with open bidding from other firms. It was indicated at the meeting that there's been an alliance of union execs pitted against those who opposed the program.

The top segment of union officials voted to up national administrative secretary Henry Dunn's salary from \$150 plus \$50 expenses to a total of \$275; Jack Irving, midwest regional head, was upped to the same level; Connors' salary was raised from \$125 plus \$25 expenses to a total of \$175. The board felt that salaries should be raised of resident attorney Henry Katz and controller John F. Donohue, both of whom are reportedly opposed to the insurance operations under its present structure. The group gave Al Westbrook the title of national administrative assistant with a salary of \$175.

Top Dissenters

Katz, together with Jonas T. Silverstone (who with Mortimer S. Rosenthal heads AGVA counsel), and board members Rex Weber and Russell Swann took the leading roles in unearthing "hot potato" phases of the insurance operations.

The meeting brought out that unnamed regional directors had received payments from the insurance agency. Jack Irving and Eddie Rio, latter the western regional director, denied any such participation. Jimmy Lyons, eastern regional director, did receive a \$50 check, but sent it back immediately with a scorching note to union execs.

The fight against the present setup will continue, although the board confab itself broke up Thursday (18). Attorneys will attempt to get a more favorable contract and if any benefits are to accrue, payments are not to go to individual organizers but to the union, for the benefit of the membership as a whole, it was stated.

The board members in general

Milw. Cafe License

Endangered by 'Link'

Milwaukee, Oct. 23.

Denny's Town House, one of this town's swank spots, appears headed for revocation of its tavern license.

The spot, long noted for small combo or single instrumentalists purveying sweet swing and soft jazz, faces common council action on the license angle.

Police Chief John W. Polcyn said last week (19) that the tavern runs under a "subterfuge arrangement" with Thomas Joseph Torpy, alleged possessor of a police record.

The Elma Laun Dancers, featuring Saanda, open at the Houston Fair, Houston, Oct. 29 for one week.

are said to feel that an insurance program is not only desirable but necessary. They want to remove possibilities of future criticism of the current setup by a thorough "housecleaning."

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Lucille and Eddie ROBERTS
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October 27th
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Radisson Hotel, Minneapolis
November 20th

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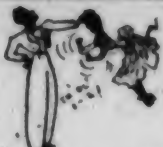
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(Allied Artists Release)

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Oregon Livestock Show A Dead Pigeon; Clamor For Penny—Not Pitch Kind

Portland, Ore., Oct. 23.

The Pacific International Livestock Exposition wound up a six-day run with one of the biggest eggs ever laid in the Pacific Northwest. Show has always been a big deal here, with plenty of prestige and class. This year, the event is being sued by exhibitors, getting put on the carpet by the patrons, and panned plenty by the press.

Layout called for a two admission deals. Sixty cents admitted to the exhibits and the "Blondie" show. Advertising stated that "Dagwood and Blondie" would appear several times a day. Patrons squawked when Arthur Lake and his wife appeared instead of Lake and his erstwhile teammate, Penny ("Blondie") Singleton. One exhibitor from Seattle is suing the expo for \$9,000, claiming heavy loss of biz due to pitchmen contracted in three of the exhibits on a percentage basis. An "Indian medicine show" spiel, a penny pitch and magic deal were blamed, these making their initial appearance at what was a class layout until this year.

The second pay attraction was a big pageant called "Wagons West," with 1,000 people, presented nightly in the arena for an additional \$3. Producers, headed by John W. Judd, had been working on the spectacle for months. This turned out to be one of the biggest turkeys ever seen here.

Local columnists, general press, and civic leaders have been putting the heat on the triple turkey. The state has threatened to withdraw funds, contributors are threatening to withhold their pledges, and the lawsuit is the climax.

N.Y. La Vie's Drafting Of N.J. Riviera's Team

Monte Proser's La Vie en Rose, N. Y., which reopens Oct. 31, will get a portion of its operating staff from Bill Miller's Riviera, Ft. Lee, N. J. Maitres d'hotel Bonardi and Jack will perform similar functions at La Vie. Riviera's seasonal closing occurred Sunday (21).

Proser's first headliner will be Pearl Bailey. The Ernie Warren orch also has been signed.

Sonja's Dallas Date
Dallas, Oct. 23.

Sonja Henie and her Ice Revue is pencilled in for the Dallas Ice Arena between Dec. 10 and 22.

The run will be for a week or 10 days.

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MAX NOVELLE
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NEW YORK, N. Y.

Stripper's Swim-Strip 'Indecent' in Houston

Houston, Oct. 23.

Nannette Hall, strip dancer, appearing here at the Catalina Lounge, was arrested here and charged with indecent exposure, though not in performance. The arrest took place away from the club as Miss Hall was waiting for Mr. and Mrs. Sol Sapor, operators of the spot, to go swimming.

According to police, Miss Hall dropped her purse and bent to pick it up when her coat fell off, revealing her in a very brief swimming outfit. The dancer and the nitery owner both said it was not a publicity stunt. Sapor paid \$25 bail to get her release.

Sheriff Seizes Show Receipts to Insure Payoff for Mex Acts

Dallas, Oct. 23.

A pair of deputy sheriffs last Wednesday night (17) awoke Ray Marsh Brydon, boss of the midway shows for the State Fair of Texas, and seized \$334 in gate receipts from his office.

The officers acted on a writ of attachment issued by the district clerk's office to insure that Brydon and his partner, Ray E. Thomas, would be able to pay \$2,046 for which they were being sued.

The suit was filed by Ramiro Cortes, who asked for a writ of attachment because, Cortes stated in an affidavit, "defendants are transients who may try to secrete their property or move it from the court's jurisdiction."

Cortes charged that Brydon had signed a contract with him on Sept. 10 for a midway show called Latin Quarter. Brydon, said the petition, hired Cortes to furnish 22 residents of Mexico for the show, agreed to pay the troupe \$1,610 a week in all, plus \$1.50 each a day for lodging, plus their travel expense.

During the first week of the Fair, said the petition, Brydon, paid them the agreed salary, but only half of their hotel bills and none of their travel expenses. Meanwhile, the petition declared, the performers were putting on 15 or 20 shows a day. Last Saturday (20) morning, said Cortes, Brydon assembled all the performers, dismissed them and "ordered them off his premises."

Cortes stated that he is out \$2,046 on the deal because he had to pay the salaries himself. And he says the writ of attachment is necessary to insure that he will have something to collect.

Brydon told the deputies that he had paid everybody in full, and that he had receipts to prove it.

See 6G for Cardiacs At Jolie 'Remembrance'

Gross of about \$6,000 is expected at the Al Jolson "Remembrance Night," Friday (26) at Carnegie Hall, N. Y. Affair is being staged by disk jockey Joe Franklin for the benefit of the Hershfield-McCosker Cardiac Home on the first anniversary of the singer's death.

Lined up for appearances are Jimmy Durante, Ilona Massey, Ken Murray, Georgie Price, Pvt. Eddie Fisher, Robert Alda, Guy Lombardo, Jack Pearl and others. A tape recording from Jack Benny will be played. Mrs. Erle Jolson, singer's widow, is coming in for the event.

Shindig will have a \$7.20 top.

Blinstrub's Hub Spread

Boston, Oct. 23.

Blinstrub's Village, Hub's largest nitery, with 750 capacity, is in process of a major facelifting and expanding job which will tilt the seating to 1,700. Main room is square, encircled by a tiered balcony, with the decor along Alpine Village lines.

Boniface Stanley Blinstrub figures alteration job will be completed before Thanksgiving, enabling bistro to grab off big holiday parties formerly lost due to smallish accommodations. Long operating on a medium show budget, usually five semi-name acts, it's expected that outlay will be upped to showcase stancher names. Tentative plans include spotting of ice and water shows during the season, with dance floor space to suit.

Frankie Laine set for Nov. 2 concert at U. of Alabama and one Nov. 4 at New Orleans auditorium.

Whether Christmas Candles or
"Shabos Licht" shine in your home—
Or glow in your heart—
I promise you a thrill
When you hear me sing—



MY MOTHER'S SABBATH CANDLES

Words and Music by JACK YELLEN



I am thankful—and
proud to be
introducing it at
**Lou Walters
LATIN QUARTER**
—a block from the
Palace Theatre in
New York where I
introduced—
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a quarter century ago.

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Tucker*

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Me Too—TED SHAPIRO

* Title Suggested by
HARRY A. MEYERSON

* Published by
KEY'S MUSIC, INC.
146 West 54th Street
New York, N. Y.

Oldies' Sale to TV

Continued from page 2

tures, both American and British, now playing the TV circuits.

SAG's Contract

Such opinion is held by David B. Stillman of the N. Y. firm of Stillman & Stillman. Firm is particularly interested in the case since it represents clients who control about 800 features now being sold to TV. Stillman, while declaring he hadn't had an opportunity to read the opinion verbatim, pointed out that the standard Screen Actors Guild contract gives all rights, including TV, to producers.

In his opinion, Stillman said, the suit would apply chiefly to such actors as Rogers and Gene Autry, whose names might be used to mer-

chandise a product. He pointed out that the great bulk of films now on TV are low-budgeters. Actors in those films, he said, probably don't have strong enough names to be of commercial value to a sponsor. Stillman recalled a suit

Autry to Sue Rep

Hollywood, Oct. 23.

Martin Gang, Gene Autry's attorney, has announced he will file suit against Republic soon to prevent selling and leasing for video of the cow-poke's pix.

Autry is now in N. Y. where, over the phone, he expressed pleasure over the Roy Rogers verdict. Gang says suit-ling awaits only Autry's return from personals.

against a studio several years ago by actress Blanche Mahaffey, which apparently is still in litigation, in which she claimed a percentage of profits derived by the studio from selling a film in which she appeared to TV. That's the type of suit, Stillman said, which could prove a test case for all features on video.

Attorney referred to the fact that the SAG is now attempting to get additional pay for actors when their films are sold to video as further evidence that the Rogers' suit is not all-inclusive. SAG is seeking such pay for all films produced after Aug. 1, 1948, but has not yet staked a claim for pix made prior to that date. Screen Writers Guild, by the same token, is attempting to get such a contract for its members on films produced after August of this year.

Judge Hall's Decision

Hollywood, Aug. 23.

In a far-reaching decision, Federal Judge Peirson M. Hall last Thursday (18) ruled that Roy Rogers' suit with Republic, inked in 1948, prohibits the release to television of Rogers' 81 Rep pix for commercial purposes. He included sustaining video programs in the latter category.

Highlighting his decision, the jurist asked "if Republic had reserved unlimited and unqualified rights in perpetuity, why did it put additional clauses in the contract regarding commercial advertising?" Apparently the additional clauses which Rep tossed in had helped Rogers' case, in the judge's thinking and interpretation of the contract.

Rogers, wearing a fancy-dan cowboy suit and cow-poke boots, was in court at the verdict. As for his attorney, Frederic Sturdy, he said that Rogers was now planning to proceed with his production of telepix for General Foods and NBC-TV. GF has a clause in its pact with Rogers in which it reserved the right to cancel out if Rogers' Rep pix were sold to teevee.

Herman Selvin, Rep's attorney, had little to say, simply confirming Lavenstein's statement that the studio would appeal. Rep's proxy Herbert J. Yates, who had been in court every day since the trial began five weeks ago, was absent the day of the decision and couldn't be reached for comment. His office said he was leaving for New York.

John Dales, Jr., exec. secretary of the Screen Actors Guild, declared "the decision is of great

interest to all motion picture actors. A prime goal of the Screen Actors Guild is to stop any theatrical pictures from being released on television without suitable, fair arrangements with the actors."

Rogers' attorney had contended all along that Rep's rights to Rogers ended when his contract did last May, that it had no authority to show his pix on video. Rep, on the other hand, maintained its pact with Rogers gave it outright ownership in perpetuity, for TV or any other medium.

Judge Hall, apparently basing his decision largely on Rogers' 1943 pact, said Rep had three rights in the disputed commercial advertising clause, that it held "perpetual rights to photograph and exhibit and the right to use his name, voice and likeness for exploitation of the pictures or of the artist himself."

As for the right on commercial tieups, however, he held Rep had allowed Rogers to exercise all rights under this clause, adding "the only inference that can be drawn was the consideration that he should go out and make additional money from that source rather than have to pay him an additional salary."

Asserting the clause "involves the right to use the pictures for any kind of commercial advertising," Judge Hall opined in what is probably the nub of the case as regards his decision, "if the all-rights clause was as broad as the defendants contend it is, then there was absolutely no reason for putting either of the other provisions in the contract, either the provision for permitting them to use his name, voice and likeness for advertising the pictures, or permitting and recognizing the property values, or the right to use his name, voice and likeness for advertising, commercial or publicity purposes for things other than his acts, poses, plays and appearances."

Judge Hall went on to say he's satisfied from the evidence that commercial ad rights are of tremendous value, then adds significantly, "but I am satisfied that the principal element of that value is the right of Rogers to control it." He then stated that Rogers has taken great pains to control products with which his name is connected.

'No Reason for Lengthy Provisions'

The jurist contends there is no reason for the lengthy provisions in the disputed clause if Rogers had actually granted to Rep all rights in perpetuity, as the studio maintained. In his view the "all-rights" clause does not give Rep all rights, particularly as to commercial advertising.

Referring to Selvin's contention that the pact grants Rep unlimited television rights, the jurist disagreed, stating, "if that were the case, if they had the right to use it (the pictures) unlimited on television, under commercial sponsorship or otherwise, again there would be no reason whatsoever for all these long and verbose provisions concerning commercial advertising."

Judge Hall then declared "Republic has the right to televise its pictures but does not have the right to televise them under any commercial sponsorship or to use them for advertising, commercial or publicity purposes for anything else than the express reservation contained in the last clause of the 1948 contract, to wit, for the purpose of advertising the product, that is to say, advertising the pictures themselves. And that Rogers has the right to control any commercial sponsorship or any advertising, commercial or publicity purposes to which his name, voice, or likeness is attached for other than the motion pictures which Republic has already made."

He then elaborated that in his opinion a sustaining program of Rogers' pix on TV would also constitute a commercial use, in that it would be a service given by television, whose purpose it is to sell something.

The jurist said that in his opinion Rep, in executing its pact with the American Federation of Musicians recognized that the use of the pix is for commercial use, even if on TV as a sustainer. He backed this by citing from the Rep-APM pact a clause which said the union would receive 5% of the gross even if the pix were shown by a video station on a sustaining program.

He said also he was considerably impressed by the plaintiff's testimony that in a theatre the

audience paid for its entertainment, whereas on a television set in a home the advertiser or the television station paid for it and provided it free to the audience.

While granting Rogers his injunction preventing Rep from selling or leasing its pix to teevee, Judge Hall denied damages asked by the cowpoke on the grounds it was difficult to ascertain whether Quaker Oats' cancellation of Rogers' radio contract was due solely to Rep's move to put his pix into TV, and conceded also he could not fix the amount of damages. He added that the evidence presented scarcely justified a view that the Rep move prevented Rogers from entering into a TV contract. Rogers has finalized a deal with GF, and is making telepix for them now, although the pact hasn't been inked. Rogers had asked \$100,000 damages.

Ringling Gives Sarasota A Break After 4 Years

Sarasota, Fla.

The Ringling Bros. and Barnum & Bailey Circus will close its regular season November 19 with two performances here. The shows will be for the benefit of the municipal hospital.

It's the first time in four years Sarasotans will have chance to see a full performance of the circus, although it hibernates here all winter.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., Oct. 23. September and October discharges Robert R. Tarr, technician from Oil City, Pa., who left for home and work with an absolute all-clear, mastering the cure in one year; Ruth (Levy) Dore, magician, who took one year to definitely beat the rap, meantime getting married; Dolly (W. B.) Gallagher, who checked out after a run of four years.

Shirley Handler received a grand alarm on her first observation clinic.

S. Coleman Houff, technician with Roth-Pitt Theatres of Fredericksburg, Va., elated over surprise visit from Madge Wester, Maude Houff, Thelma Hoffman and Gladys Fishback.

Birthday greetings to Ray Weese, Otto Hayman and Donald Wright, all of whom are holding up nicely with the rest routine.

After a year of faithful observation period and rest, Patricia Payne drew a 10-day furlough, flying to Louisville to show off her marked progress to relatives.

Ray Laus, former RKO staffer and ex-Rogersite (class of '42), in from Watkins, N. Y., for checkup and to chat with some of her friends.

The Sol Shaffers in to gab with Renato Magni. The John Van Buren holidayed in for an ogie of their son, Ray (ATSE) Van Buren. Ditto for the William Helms, who held a handshaking session with Paul Hein.

Penny Morgan of CBS, in for a vacation with the Hyman Weiners in the downtown colony.

Medicos handed out ace clinics to Jeanne Romer, Virginia Strum, Henrietta Allan, Edwin Rowland, Ray Van Buren.

Write to those who are ill.

Ice Kay-o

Dallas, Oct. 23.

Kay Thompson & the Williams Bros. have been booked for a fortnight, opening Monday (29), at Century Room of Hotel Adolphus.

The ice show generally presented at the spot will be suspended during their run, resuming Nov. 12.

Coast's Lee Agency Now In Union's Good Graces

Hollywood, Oct. 23.

After a seven-month suspension, the Ginger Lee Theatrical Agency has been removed from the unfair list by the American Guild of Variety Artists and promptly reopened offices here.

Outfit originally was listed as unfair for failure to file dupe contracts, booking non-members and booking members without having contracts signed.

Radio Producer Returns to Stage

Dublin, Oct. 9.

James R. Mageean, drama producer for British Broadcasting Corp. in Northern Ireland since 1939, has bowed out to return to stage work. He has been named director of Ulster Group Theatre.

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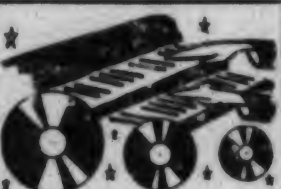
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WHERE SHOWBUSINESS MEETS

TALENT CONTEST
MONDAY NIGHTS

Prize: Professional Engagement

Duplicate Prizes Awarded in the Case of Tie

Garlands to Judy at Palace's Return To 2-a-Day But Will They Buy at \$4.80?

By ABEL GREEN

The Palace is back to a two-a-day vaudeville rebirth and if it ever takes hold permanently Judy Garland gets credit—and rates all of it—for berthing it there. The intra-trade concern now is (a), will they gonna follow, and (b), will they buy two-a-day at \$4.20 and \$4.80?

Here was a tour-de-force of no small calibre. The hep and sentimentally attuned firstnighters left the Palace in a burst of reflected stardust, for there is no disputing, at any time, that the ex-Metro songstress is simonpure stellar quality.

Her potential stardust was first recorded in a VARIETY review by George McCall (Call) at Grauman's Chinese, Hollywood, in the Nov. 6, 1934 issue when the Gumm Sisters, doing "seven minutes in one," were reviewed as follows: "Hardly a new act, this trio of youngsters has been kicking around the Coast for two years, but has just found itself. As a trio, it means nothing, but with the youngest, Frances, 13, featured, it hops into class entertainment; for, if such a thing is possible, the girl is a combination of Helen Morgan and Fuzzy Knight. Possessing a voice that, without a p.a. system, is audible throughout a house as large as the Chinese, she handles ballads like a veteran, and gets every note and word over with a personality that hits audiences. Nothing slow about her on hot stuff, and to top it she hoots. Other two sisters merely form a background. Kid, with or without her sisters, is ready for the east. Caught on several previous shows, including the 5,000-seat Shrine Auditorium here, she has never failed to stop the show, her current engagement being no exception."

VARIETY's Hobe Morrison (Hobe) caught Judy Garland as a single at Loew's State, on Broadway, and in the Feb. 16, 1938 edition observed: "Youngster is a resounding wallop in her first vaude appearance. Comes to the house with a rep in films and after a single date on the Chase & Sanborn radio show. Apparent at the outset that the girl is no mere flash, but has both the personality and the skill to develop into a boxoffice wow in any line of show business. Applause was solid and she encored twice, finally begging off with an ingratiating and shrewd thank-you speech. Her 24-minute stint didn't seem that long, and she could have stayed indefinitely."

"Kid is ballyed as 14 years old, which seems about right according to her appearance, mannerisms, dress, etc. She's big for her age, however. Voice is pleasant in its quieter tones. At such times it has exact pitch, with expressive warmth and not a little richness. She has a tendency to turn on the steam, however, and then her voice becomes nasal, strident and loses its expressive shadings. She knows how to put over the appealing parts of a song, builds a number well and has a definite rhythmic sense, but she must learn the discipline of modulation. Enunciates clearly."

And now she's made the Palace where her "act" is a 40-minute song recital of great personal artistry which her opening-night nervousness couldn't dim. Whether emotionally overcome by the acclaim or understandable preem tenseness, her cascade repertoire rated the applause and the floral tributes looked like a daisy-chain gang from Schling's.

With composer Hugh Martin at the ivories, whom she generously saluted for his "Trolley Song" and other achievements, and with the veteran Max Meth as special batonier to conduct the enlarged 19-man pit orchestra, Miss Garland goes into high with a large exclusive repertoire, written by Roger Edens, even unto the standards "Over the Rainbow," "You Made Me Love You," "Boy Next Door," "The Trolley Song," etc., which remain her musical trademarks.

Judy's 8 Boy Friends, as stopgap interludes, are distinguished in their song-and-dance. Their material (again by Edens) is sophisticated and smart as they tongue-in-cheek at themselves that "This Is Our Spot." This segues into her snappy-tux-topper "Get Happy" number, which gives good display of her young, trim and very attractive gams.

This number also makes her opening gown seem a libel on her new trim, slim personality because it gives her an exaggerated appearance. Miss Garland has

trained down to Culver City weight, as the later tux-effect costume so generously displays, which is one instance where high style can do a gal wrong in the right place.

Edens' special material is virtually a musical biography. It is literate and showmanly as the wordage interprets Miss Garland's professional career. It gives her an excellent springboard for the film-usual excerpts, interspersed with audience recognition of her progress from Hollywood to London Palladium, and "now I've made the bigtime—I'm playing the Palace."

Miss Garland is a singer's singer. The late Lorenz (Larry) Hart must have had her in mind in his lyric about "love to hear the melody"—and with her you also hear every word and phrase. She's a great natural singer. She has innate showmanly appreciation for show biz greats in her salutes to Bayes, Tanguay, Brice, Joelson who, like herself, have had the knack of making every pop lyric sound like a libretto. In her case Miss Garland combines a highpowered little girl quality with a mature, authoritative approach that is undeniable.

So much for Miss Garland who, in the colloquialism of the trade, "alone is worth the \$4.20 and \$4.80." Whether there are enough such appreciative customers around is still a moot point with the RKO management.

The forefront more realistically approaches orthodox vaudeville with a 5-act, first-half of standard and so-so turns which blend into only average results. The Langs (6), sub-billed as "greatest act of its kind," are a teeterboard mixed sextet of which the teen-age top-mounter, who is catapulted into those amazing double and 2½ somersaults to the high-perched chairs, is the flashiest front-runner. As a "family" they are youngest in appearance. As acrobats they're kinda stylish in their white tie and tails—a traditional show biz conceit. Why somersaulting underlanders want to give the impression of walking down the Strand must be a Sokol Hall type of psychology which is obtuse perhaps to the fact that The Langs are good openers, legitimate gymnasts until they get coy and comedic with an encore piece which shoulda stood in the NYA.

Doodles & Spider in the deuce, with their diskery imitations, are among the best of the platter personators—also their music invariably is the noisiest. Even in the larger-capacity Palace this is noted, as at the Blue Angel, N. Y., nitery from whence they're doubling. Dan Young (Doodles) and Willis Clark (Spider) are energetic impressionists with a refreshing comedy approach of their own. This enhancement to the platter stuff places them up with the Bernard Bros. The team, which moved fast from the Drift Inn, Frisco, to the L. A. Bar of Music, and now at the Blue Angel, goes solo on two occasions in between the hokum boy-girl double numbers.

Joe Smith & Charlie Dale, with their now classic "Dr. Kronkhit," are a fitting debut item on the Palace's return to the two-a-day. Not that this 52-years-in-the-business-as-a-team hasn't also played the Palace in recent months when it was under its bargain-price vaudlin 4-a-day policy. Nonetheless, whether at 95c or \$4.80 Smith & Dale click, attesting to their perennial appeal and durability under all standards.

Giselle & Francis Szonyi, also no strangers around New York, in clubs like the Latin Quarter, picture houses and TV guesters, are set off in cameo quality at the Palace. They are an unusually artistic terp pair—virtuosos on the hoof and highly personable extemporally. Giselle's controls are great and her brother gives it nice change-of-pace at the Steinway for incidental music before getting down to the ballroomology.

Max Bygraves (New Acts) closes the first half. This is the American debut for the young English comedian. Booking is said to have been recommended by Miss Garland.

A nice intra-trade courtesy is Metro's loanout not only of Edens to its former star but also Charles (Chuck) Walters who did a capital staging job. Not only is the routine in big league manner, as befits a big league motion picture director, but Walters doubled into the classic "tramp" number with Miss Garland when one of the boy's ankles kayoed him for his stint. To round out the credits, there is a "production and supervision" nod to Sidney Luft.

Judy's Handle

George Jessel spontaneously "christened" Judy Garland when, as Frances Gumm, one of the three Gumm Sisters, she was on the same Majestic, Chicago, bill with the comedian years ago when he was emceeing the show. Reading VARIETY and noticing the raves and b.o. for Judith Anderson, Jessel dispatched a poetic wire to the Broadway legit star that "these critical paeas become you like garlands of roses," etc.

The association of Miss Anderson's first name and the fancy Western Union phraseology keyed Jessel, as the three-minute curtain was called, "I now give you Miss Judith Garland" (later to become Judy), he said. "I just couldn't announce 'Frances Gumm'."

Paramount, N. Y.

Frankie Laine, Les Paul & Mary Ford, Jean Carroll, Bud & Cece Robinson, Boyd Raeburn Orch., "The Mob" (Col.), reviewed in VARIETY, Sept. 5, '51.

This Broadway showcase has a strong bill for the record-collecting set. The card, packaged by Frankie Laine (includes in addition to that Columbia label warbler) the Les Paul-Mary Ford team (New Acts), whose Capitol waxings are riding a potent sales crest.

Headliner Laine, who has a polished individual style and a virile presentation, puts over a couple of new tunes, including "Girl in the Wood," a latter-day folk item that's in the genre of "Cry of the Wild Goose." He reprises "That's My Desire," the ballad he's been associated with for four years and frequently carboned by impressionists.

Laine winds successfully, with the more recent "Jezebel," with the schmaltzy rendition that boomed his disk of the tune. He gets a good assist from Carl Fischer at the piano, who also takes over the baton for Laine's special orchestrations.

Comedienne Jean Carroll clicks with her smooth delivery of some hep material. Her bit on a high-pressure salesgag peddling dresses has sharp satiric overtones, and the segment on her "schmook husband" (he was wiped out in the 29 crash—a tycoon jumped out of a window and landed on his pushcart) is a neat switch on male comedies' jibes at their frauds. Her racetrack gags, while familiar-sounding, are clicko. She also gets a miffing for her Ted Husing-Clem McCarthy racecast takeoff. Gal's songs, however, don't par her monologging.

Bud & Cece Robinson, couple of young hoofers, have a healthy, fervent manner with some comic handling. They do a neat tap work in the Charleston and some loose-legged routines, and close with a collegiate Lindy. Their garb—powder blue togs at the start and sweaters and saddle shoes for the campus turn—is cute and colorful.

Boyd Raeburn's orch (15) blends well into the youth-angled bill. Loud and brassy, it blasts over a souped-up arrangement of "Carrioca," as well as giving the act a backing. On the preem Wednesday (17), Broderick Crawford, who stars in the film offering "The Mob," came on for some banter with Laine and some well-received solo speling on boyhood in New York and his recent pix work.

Capitol, Wash.

Washington, Oct. 21.

Jan Murray, Rosemary Clooney, Tony Bennett, Martin & Florenz, Sam Jack Kaufman House Orch (19); "Comin' Round the Mountain" (U).

This is a light, bright lineup, with accent on youth and style. Though heavy in the music department, show has balance and pace, thanks in large measure to Jan Murray's deft emceeing, which ties the four acts together into a neat package.

Murray segues in and out of acts as emcee and comic, skillfully giving show both unity and spontaneity. Though he manages to give the performers hefty buildup, he uses their talents as a springboard for his own sound comedy.

Murray's business with both tenor Tony Bennett and chirper Rosemary Clooney, with whom he essays duets, is truly rib-tickling and delights the galleries. His TV background shows up in his ability to pitch for every segment of his audience—oldsters and bobby-soxers alike. Payees go overboard for his good humored clowning, particularly for his zany "Laugh,

Clown Laugh" routine, and for a sequence of timely gags on good old HCL Murray impresses as one of the most versatile of the comparatively new crop of comics, with a surefire sense of comedy.

Miss Clooney, appealingly blonde and girlish in all white, rats her recent skyrocketing. She manages to give her numbers just the right touch of torehiness without the usual obvious tricks. Gal has a sweet set of pipes and, at times, a folk quality style. Uses a minimum of gestures, handling most tunes in straight fashion.

Tees off with "From This Moment On," a romantic ballad which fails to register. When she goes into "Beautiful Brown Eyes" she has her fans sitting on the edge of their seats. Interpretation of latter is simple and tuneful, quite a departure from the usual swinging version generally heard. "The Lady is a Tramp" might well have been written for the Clooney style, even though less raucous than chantoesees previously identified with tune. "Shot Gun Boogie" and "They Can't Take That Away From Me" precede the final sock tune, "Come On-A My House. This is what the galleries came for, and they give it an all-out reception, with stamping and whistles.

Bennett comes as a surprise after the succession of freak d.j. chicks of recent months. The newcomer has a fine set of pipes, ranging between tenor and baritone.

Bennett tosses off "Taking a Chance on Love" and then goes right into the teen-agers' current swoon tune, "Cold, Cold Heart." His efforts at patter are somewhat awkward, yet, as soon as he launches a tune, he seems completely at home, using his hands and arms naturally and to good results. Closes with "Because of You" and walks off to screeches from the younger section and heavy mitt action. Singer has yet to acquire the polish of the big league, but his voice, which could well tackle meatier music than current faves, and his natural style should help him go far.

Martin & Florenz do a nice job of curtain-raising with a puppet act along comic lines. Windup, with a Jimmy Durante dummy and a blonde, sequin gowned Dagmar, is best bet.

Oriental, Chi

Chicago, Oct. 18.

Peggy Ryan & Ray McDonald, Jack Haskell, Artie Dunn, Yvette, Sherman Hayes Orch., "Behave Yourself" (RKO).

New bill at the Oriental manages to squeak by despite a definite vocal overload and only so-so marquee values. First half of the bill, with Peggy Ryan & Ray McDonald and singer Jack Haskell, clicks off handily, latter half, however, is a letdown. Far better balance, management should have sequenced Haskell into the closer, since the tele-made singer seems to register with the most potency.

Ryan & McDonald have a slick hoofing turn, plus an okay comedy fillip by the miss. Calibre of McDonald's taps is standout, particularly in Impresses of Pat Rooney and Bill Robinson, and he has a fine, youthful appearance that makes the turn a refreshing one. Ditto Miss Ryan, but her pixie comedies often go overboard, however, and could be subdued without much overall loss.

If his opening day reception is any indication, Jack Haskell doesn't have to worry that the Garroway tele show has been shelved. He's a handsome youth with a sincere, open delivery, but at this stage he still has to learn about stage deportment. This should work itself out in time, as will his obvious reluctance to play up his production hallads to a good level of effectiveness. Lad looks top on his two more volatile numbers, "Chicago" and "That's My Girl." His closer, "Under My Skin," earns him a warm exit.

Comic Artie Dunn pumps a series of fasties over concerning his proboscis, taxes, and the high cost of living, most of it be-whiskered stuff that rings up only in spots. His Durante, Jessel and Cantor carbons are throwaways that could be elongated for this house.

Yvette gets mild results in closing niche with chirping that's considerably more stylized than at her last appearance here. On the plus side, both her torso and gowning are impressive. The chassis is utilized to the hilt with sexy treatments of "I Get Ideas," "Cheek to Cheek" and "Deed I Do." Her "Old Records" closer cues some hokey Lauder and Caruso capering for a brisk mitt.

Sherman Hayes cuts the show in okay fashion, and has a brief vocal session in the warmup with sock sidemen that's just about sock.

Palladium, London

London, Oct. 16.

Gracie Fields (with Bertram Waller), Five Smith Bros., Romanos Bros. (3), John & Rene Arnaud, Medlock & Marlowe, "Monsewer" Eddie Gray with Jack Hartman, Wilson, Keppel & Betty, Canfield Smith & Snodgrass, Three Hellos, Palladium Girls (16), Woolf Phillips' Skyrockets Orch.

It's becoming a tradition for Gracie Fields to wind the Palladium's vaudeville season. This is the fourth successive year in which she has headlined the closing bill, and her success on this occasion indisputably matched her past triumphs. Her fans crammed the theatre to give her another tremendous ovation. When she had finished her half-hour routine and curtain had fallen they made her do another three numbers before she begged off.

That there was a change in the routing didn't seem to worry the fans. There were fewer of the traditional Lancashire songs which Miss Fields has made famous, with a more generous blending of current pops than she normally includes in her repertoire. In grand style, with a voice that keeps this big audience rapt, she whams through a program of a dozen songs which include an old fave like "Wooded Her and Wooded Her," a comedy number about hunting with the hounds, a fascinating operatic burlesque, a couple of numbers from "Kiss Me, Kate," a George Gershwin medley, and a string of charming sentimental tunes.

With the exception of the Romanos Bros., an American acrobatic trio making their Palladium debut, current bill consists almost entirely of w.k. acts. Combination makes effective all-round show which should do hefty biz in closing fortnight.

Keeping to set routine, curtain goes up on the Palladium Girls, an average dancing line with a standard turn. Next spot is filled by Three Hellos, cycling equilibria who do some impressive balancing stuff on a single machine, culminating with the rider blindfolded while his partners are perched on him.

Canfield Smith, brought in for the final week of the previous bill to fill the spot vacated by Max Hygraves when latter went to the N. Y. Palace to join the Judy Garland two-a-day preem show Oct. 16, registers once more with his pop ventriloquist act. Surefire comedy patter and perfect manipulation makes turn good for plenty of laughs. Another standard fave, Wilson, Keppel & Betty (with a new gal in the show) make another nice click with their noted eastern routine.

"Monsewer" Eddie Gray, with his steady flow of patter, adept juggling and comedies, aided by his boisterous stooge, Jack Hartman, also makes a solid laugh contribution to program. After this string of known acts, the Romanos Bros. provide a needed change. Their quick action acro stuff earned big returns. Although some of their knockabout routine is not up to standard, overall effect is certainly pleasing.

Ending the first half of the show are the Five Smith Bros., dressed in tartan kilts, to vocalize in their familiar style. It's mainly a conventional program, including numbers like "Truly Truly Fair," "The Yodeling Cobbler" and "Too Young," but gets okay reception.

The Palladium Girls open after the intermission, followed by Medlock & Marlowe with their celebrity masks. Mainly they concentrate on Hollywood stars, but a nice topical touch is the inclusion of Churchill and Attlee, joined in a dance routine. Act pleases. Finally, before the headliner, is a return engagement by John & Rene Arnaud, who start off, as always, with a bit of fun on the fiddle before going into their "Birds of Love" act. As usual, the customers lap it up.

Apollo, N. Y.

Sy Oliver Orch. (31), Griffin Bros. Orch. (6), with Tommy Brown, Margie Day, Fred & Sledge, Ferdinand & Jerry, The Clowns (15), Spodee O'Dee, Janet Sayre, "Insurance Investigator" (Rep.).

Current bill at Harlem's vaude flagship is a lightweight potpourri that lacks marquee names and adds up to only fair entertainment. Small combo of the Griffin Bros., making its first appearance here, is a lively unit and partially compensates for the routine qualities of rest of show.

Sy Oliver's band, which backs the layout, is a competent crew of four reed, three rhythm and six brass (including Oliver's trumpet). However, the group is limited to only a couple of numbers which fail to show much out of the ordi-

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Hotel Pierre, N. Y.

(COTILLION ROOM)
Tony & Sally DeMarco, Jean Nelson, Stanley Melba and Chico Relli Rhumba Orch. \$3 minimum, \$2 cover Fri, Sat.

On the Friday night 19:15 show was caught, due to the gang-up of openings, the boss-man of the Hilton Hotel, Conrad N. Hilton, John Bonus, the Waldorf-Astoria's veep (that's another Hilton link) and a large party were in light of the heretofore static Cotillion Room's modest business, until managing director Frank Paget and maestro-impresario Stanley Melba of the Pierre started loosening the air. It might be presumed that the "opposition" was casting the joint. Especially when it is considered that the Hilton's Hotel Plaza with its Persian Room, had a corner on the Central Park South swank hot-l business, and its long-time standard, Hildegarde, had been a mainstay away into the Pierre for a mid-December preem.

With war the competitive spirit, they didn't dampen the ardor or enthusiasm of Mr. Hilton's terpsichorean penchant, even unto participation—good-naturedly, in a polka bit with Sally DeMarco as part of the terps pair's act. Tony and Sally DeMarco were among the debut attractions at the Caribbe-Hilton, Puerto Rico, several winners ago, so their friendship is of long personal and professional standing.

No question about this spot shining. Not that the hard-by Persian Room isn't doing its healthy share of biz with Kay Thompson & Williams Bros. to be succeeded later this week by Carl Brisson. But the Cotillion Room really went into high with Yma Sumac and is maintaining the strong tempo with the DeMarcos who have long since taxed a professional reviewer's adjectives. The ensembles are now a matter of course and degree. It is almost cliché to reaffirm their terpsichorean prowess. In an era where ballroomologists have gone beyond the standards of the yesteryear Irene & Vernon Castle, Moss & Fontana, Velez & Yolanda, Fowler & Tanaka, Mar Murray, Maurice & Florence Walton, et al. it is no small challenge for the DeMarcos to remain on top.

Sally DeMarco has progressed to the 4th degree in style on the hoof and sartorially, Tony DeMarco's skill in blending a Cole Porter excerpt with a gavotte composed for them by Emil Coleman a current musically number with a native dance importation from Colombia or the polka; that nifty fox-trot, "The Likes Of You," credited to and composed by their pianist, or the conversation piece that's so charmingly a standard now in their repertoire all add up to a most effective cavalcade of eye-appealing and boxoffice-arresting terpsichore.

Jean Nelson was a returner in the chirp entr'acte vice Dana Gibson who opened and closed after the regulation Tuesday preem. Miss Nelson is an authoritative thrush who ranges from operatic arias to pops, latter running to the Gordon Jenkins excerpt from "Manhattan Tower" to "If I Were a Bell."

Otherwise, and per usual maestro Stanley Melba emcees and mixes, leaving the dansapation ballrooming, in the main, to his concertmaster. Their brand of "society" music is OK hoofology, and the Chico-Relli rhumbas give them good relief on the Lafites.

The Pierre is in a spot, along with many another niter and bistro, on couverts and minimums through OPS freeing. Because the \$2 covert was only established for Friday, Saturday and holiday eves the hotel must buck the tide the rest of the week with an old previous standard of a \$3 minimum. That makes it tough for talent competition, in light of the \$2 and \$2.50 policies previously established and continuing; at such competitive spots as the Plaza and Waldorf.

Morambo, Hollywood

Hollywood, Oct. 16
Herb Jeffries, Eddie Oliver Orch (6), Latin Aires (5), \$1.50, \$2 covers.

Herb Jeffries, back from his European jaunt (which he exited in a hurry, according to cabled reports from London), is purveying some good entertainment in his half-hour nightly songlog here, but there's nothing outstanding in prospective b.o. Regular Jeffries fans don't frequent this Sunset Strip spot and he doesn't stack up as enough of a draw to lure more than the usual nightly quota.

Those who attend, however, won't do any complaining. Jeffries wins peak response with a tailored stint that moves along without a lag. He's using more

salesmanship than he displayed the last time around, too.

The "beefcake" atmosphere he creates with the black velvet shirt that exposes his chest is good for some extra word-of-mouth around town but, save for his opening routine with "Basin Street," it's a little out place. More in the style of the Parisian bistros, it detracts during the ballad portions of his act. He bleats half a dozen tunes and then a fast medley of six other standbys, including "Remember," "All Alone" and "Among My Souvenirs" before he gets off. Best are "Old Man River," a Gallie intoned "Be My Love," and "You're So Lovely," new French ballad to which English words have been appended. Latter has appeal.

Arrangements lean heavily on the rhythm section for good results. Eddie Oliver's band which provides the backing and shares terps chores with the thumbest Latin Aires, comes in a trifle too fortissimo in those passages where the rhythm section is joined by the reeds and the brass. Kap.

Mon 1 Royal, Montreal

(NORMANDIE ROOM)

Montreal, Oct. 20
Odette Myrtil (singer) Roger Adams, Max Chamblor Orch. (8) with Norma Hutton, Hal White Trio; \$1.50 cover, Sats and holidays.

Odette Myrtil's Montreal preem appropriately showcased in the town's top supper room. This older with the fresh approach scored an immediate hit.

Backed by her son, Roger Adams, at the piano (he's also responsible for most of her material), Miss Myrtil whams over a varied group of numbers, ranging from a lively impress set for an opener, through the quieter tempo of "La Seine," to a rousing interl of "Only For Americans" from "Miss Liberty."

Working in the rather bluff, hearty style of Tucker, Garretson et al. Miss Myrtil keeps attention throughout, despite lyrics that are subtle and lines that she sometimes throws too far for general appreciation. Act has a more intimate quality than most of her contemporaries, and for that reason is sometimes lost in the vast reaches of this cafe. Also, the business of having to work first one side of the room and then the other with only a row of tables in front has a tendency to slow up routines and occasionally lose the paves. This is a fault of the room and it happens to all performers, particularly vocalists who stay close to the mike.

Midway through offering, she picks up her violin and schmaltzes a Hungarian gypsy tune which breaks overall routine neatly, but her real forte is solid piping and an ingratiating manner. With few exceptions everything she presents is original to locales, she avoids the off-the-rob stuff, makes no concession to her age, doesn't trade at any time on her film career or harangue her audience with intrus loaded with references to her latest screen effort or Hollywood friends. This is a straight rate date for her and she works it that way for plaudits. The Chamblor orch does backing nicely, sparked by the Norma Hutton vocals, during customers hoofing sets. The Hal White Trio takes the relief spots. Neut.

Churchill's, London

London, Oct. 16
Eartha Kitt, Churchill Girls (6), Frank Weir Orch, Conde Tyrce Rhumba Band; \$3 cover.

Churchill's, one of the West End's few ultra-late night spots, branches out with the introduction of a dancing line in support of the principal artist. A modest troupe of a half dozen girls, they provide an elaboration of the entertainment plus serving usefully as a warmup for the star.

Eartha Kitt, who reopened the room a year ago, fills the main spot with a strong half-hour routine. Colored songstress has a powerful pair of pipes and an effective dramatic style of singing. Opening-night show got huff response from a packed room.

Opening with an unconventional arrangement of "Just One of Those Things," Miss Kitt makes an effective click with a new number, "Millionaire." She then switches to what she styles a "barbaric number," a hot-upt version of a Latin rhythm song, which also is a big hit. "I'm Gonna Live the Life I Sing About" is put over in contrasting fashion and is followed up by a stylish arrangement of "C'est Si Bon." Another dramatic tune is followed by a second barbaric item, and act winds in good fashion with an English version of a French hit, "Amour Avant."

Background music is provided in okay style by the Frank Weir combo. Myra.

Versailles, N. Y.

Nick Prounis & Arnold Rossfield presentation of George Hale's production, "All About Love," featuring Carmen Torres, Beverlee Dennis, Arthur Maxwell, Constance Towers, Gene Rowlands & The Upstarts (4), songs, Irvin Graham, sketches, George Axelrod & Max Wilk, dancers, Diane Marsh; arrangements, Alfred Reed, costumes, Billy Livingston, sets, John Warner, gowns, Cate Chapman and Florence Lustig; Emile Pettit and Panchito Orchs; \$5 minimum.

There's something about successful veteran showmen which compels them to dare to do the things that might be expected of the younger crop. Nick Prounis and Arnold Rossfield have been around pubs and clubs, mass and class saloons and niteries since before Volsteadism, and while it figures that if these two kids aren't expert pulse-feelers by now then who is? But, more often, the set-on-their-ways habits, even of showmen, militate against the adventure which, somehow, is expected of the upstarts.

Anyway, Nick & Arnold dared and have done it again. Having an institution that has thrived through the years, and has become a Gotham landmark removed from the mercurial sometimes-it's-good-sometimes-it ain't fluctuations, they suddenly discovered that if they didn't pass by the name-thing they might risk the reverse. Edith Piaf's two successive automobile accidents in Paris kayoed their now habitual (at least five seasons running) socko teoff attraction. Rather than risk B or dubious A names, or recouring to old faces, they hit upon the Georgie Hale book musical as a floorshow. Whether Hale, or some agent, or Nick & Arnold themselves, be thought of this change of pace there's kudos enough for all.

For one thing it brings to the Versailles a fresh approach, fresh techniques, new faces, and an appealingly youthful show that has the Broadway label tagged on it for all its miniaturiness. It is an intelligently plotted revusical, with good sketches by George Axelrod and Max Wilk who have scripted for the best of the current TV crop of comics, good special songs by Irvin Graham; expert casting and production savvy by Impresario Hale, tasteful costuming and investiture—and, above all, refreshing talents as they unspool the "plot" which faithfully and intelligently adheres to the "All About Love" tag.

Connie Towers and Arthur Maxwell are the boy-girl in the "blind date" fol-de-rol. It unfolds fast and zingy, to depict how each pictures the other—and how it works out. Against this skein, and integrated skillfully therein, follow a succession of specialties and specialists. Gena Rowlands is an eye-fel fencee, one of those a-loaded and interesting personalities who is a natural for customer appeal. Beverlee Dennis' comedy specialties in-between are socko, notably the one about the No. 9 girl's ambitions in relation to "Mr. Chopnik," the producer of the Razzle-Dazzle Club. Bill Norvas & The Upstarts (sylepted Ed Arlen, Midge Miller, Frank Shaw and Don Patterson) and 2 Shirts & A Skirt (alias Chuck Brunner, Ernest Richman and Betty Lorraine), a sprightly terps trio, are the song-and-dance bridgings that tie it all together. And last but by no means the least comes Carmen Torres, a surprise click during the Versailles' summer policy, with her beautiful soprano. She's the Spanish songstress whom Miss Piaf recommended for an addition to Nick & Arnold. She's back with her composer-conductor, Ramon Bastida, ringing the bell with "Toda la Vida," on which both collaborated, and another aria. Hers is a truly remarkable soprano.

The juve pair are strong potentials for Broadway muscomedy. Miss Towers is a looker who can sing and dance, and Arthur Maxwell a juve of much promise for any rostrum, video or pix chores. In fact almost everybody in this sprightly cast and refreshingly wholesome revue will have cause to look back on the current Versailles engagement as the showcase that spotlighted them so well.

The production investiture is in the best tradition, from costumes to scenery. Emile Pettit does a tiptop job batoning the show as well as the No. 1 band, and Panchito's orch—he goes with the lease by now—remains a socko Latin dansapation dispenser. There are two different shows for dinner and supper, also a good boxoffice idea.

By and large the Versailles' end-result proves that talent and skill can project new ideas and new faces into big league proportions

without necessity of leaning on the perennials. That's one of TV's problems right now. Some of the video production tycoons should o.o. the Versailles as an example of what skillful back-of-the-mike artistry can achieve. This is a top-notch \$5 minimum check's worth. Abel.

Desert Inn, Las Vegas

Las Vegas, Oct. 17

Billy Gray, Patti Moore & Ben Lessey, Judy Kelly, Gene Griffin, Arden Fletcher Dancers (8), Carlton Hayes' Orch (11); no cover or minimum.

Explosions ripping up and down the Highway 91 Strip aren't emanating from Atom-City nearby; they're the boffos coming out of the Desert Inn where Billy Gray's unit is currently setting off some potent chain laugh-reactions. Word has gotten around about this one, so tables should be leased pretty solid for the fortnight.

Gray works in and out of the entire 60-minute layout, spreading infectious chortles whenever he sides on. Is introed by emcee Gene Griffin with four Arden-Fletcher whistle-baiters singing "Giveaway." Comic takes it from there in a middling sketch that serves to bring on Ben Lessey in brief question-answer hokum Patti Moore has a turn with Gray on similar lines. Although not howling funny, the bit serves its purpose—that of bringing on the principals.

Judy Kelly zips on to unload a fast turn of walkovers and acrobatics, culminating in leap from piano top to a floor split. She's a cute chick, works frantic and dimples up for the males, winning plenty palms.

Sesh with Patti Moore & Ben Lessey pulls in yocks with bubbling songology and silly terps. Credit Jerry Seelen and Tom Adair for penning some smart special material for the pair in "Trolley Song." Ink Spots-Andrew Sisters double-talk, and saga of "how we met" geared to medley of "South Pacific" measures.

Although Moore & Lessey have played Vegas numerous times, this stanza emerges fresh and somehow different. Reason perhaps is due to fact that the couple shoot over their top material only, and are integrated within the overall setup.

Billy Gray breaks into the act for a brief verbal set-to, retiring while Moore & Lessey uncork their topper, "Sweet Violets," containing double entendre, suspended-meaning lines. Gray then begins to unroll his unbelievable torrent of stories, building into terrific yocks. Chants "Never Catch a Cold in California," meandering further into Yiddish dialecting and ribald parody on "It's Magic." Dons 10-gallon Stetson for Texan joke package welding a very indigo "On Top of Old Smoky" set of lyrics to climax. Gray's wordage on several gags, songs and the hilarious triple-threat windup was scripted by Sid Kuller.

Griffin and the four A-F cuties once more are used to intro. Via a ditty called "Ballet," sequence brings Moore & Lessey back with Gray. Lessey and Gray are sheathed in black tight, Moore in bouffant blue gown. Payoff—one of the most hilarious sketches seen around these parts—is "Nijinski, Nijinski, and Boljinski," with a Jack Cole impress to end all J.C. products.

Arden-Fletcher Dancers do holdovers from previous two frames. Carlton Hayes' Orch cut bangup show, with Gray's 88 accompaniment, Cliff Witcomb, giving fine support. Will.

Park Ave. Rest., N. Y.

(FOLLOWUP)

Major interest in the refurbished show at this spot is the addition of Patsy Abbott to the proceedings. She's doubling from the Yiddish-American vaude revue, "Borscht Capades," for her first N. Y. niterly engagement in several years.

Miss Abbott, a diminutive singer, has a better chance to display her particular brand of comedy pipings in this room. She's a hard worker with a good grasp on her specialty who does a variety of takeoffs, including Sophie Tucker, Fanny Brice and Mae West. She also handles a straight ballad nicely.

This John Ruggiero spot has been getting some exceedingly lucrative trade in recent weeks, with a terrific play from show biz. One of the reasons is Gloria Elwood (New Acts, last issue). Another is Scotty Graham, who does a good copy of Billy Daniels. Graham, an okay performer, gets a healthy reaction from the customers. His frank admission of the aping makes him go over the better for it.

Belle Howell does the relief piano work. Jose.

Blue Angel, N. Y.

Betty George, Stan Freeman, Kaye Ballard, Doodles & Spider, Stuart Ross, Bart Howard, Ellis Larkin Trio; \$3 minimum.

With three replacement acts and one holdover, the Blue Angel has one of its better layouts.

Doubling from understudying in "Two on the Aisle," current Broadway hit, songstress Betty George is a much improved saleswoman of songs, and her terrific s.a. and gowning are no small factors in her click. Brunet looker, however, needs some special material for the cafes. Right now she's doing just standard stuff.

Stan Freeman continues to improve all the time with his comedy at the piano. His lyrical satire on Cole Porter, Mozart, et al. are unusually clever and original, in addition to which Freeman is a sock manipulator of the 88, whether pops or longhair. His musical paraphrasing of pop standards in a classical temp is especially good. He is now riding the crest of an harpsichord album "Columbia" which in turn stemmed from his click accomp to Rosemary Clooney.

Kaye Ballard, who's been around for some time, is a comedienne who also shows improvement. Right now, Miss Ballard seems ripe for a Broadway musical, where her flexible kisser and timing would be great comedy assets. She's an at-random type of performer who could use some good material, however, but much of her showmanship does much to veil that void.

Doodles & Spider are the lone holdover act, and they continue to smash over with their pantomime-to-recordings. Clad in turtleneck sweaters, the pair do considerable dancing to point up their comedies. Their timing to the disks is perfect, and their routines are, in the main, different from the general run of such acts. They are, incidentally, doubling from the Judy Garland-starring two-day vaude at the Palace Theatre on Broadway.

Rest of the layout comprises Bart Howard, emcee, who handles the introductions simply; Stuart Ross, longtime standby here for the piano accomp; and the Ellis Larkin instrumental trio for the lull music. Kahn.

Mayflower Hotel, D. C.

(MAYFLOWER LOUNGE)

Washington, Oct. 19

Jane Morgan, Rey & Gomez; Bob Grant Orch (8), Sidney's Lounge Ensemble.

This class room annually kicks off its fall season with a snazzy "Champagne and Orchid Party," which bars anyone without at least black tie, and costs \$11 per head, including the orchid and bubbles drink. Hotel management knows exactly what it's doing. Affair is always well covered by the press-radio and more than pays its way in resultant publicity.

Current season's splash (19) was up to snuff both as to crowd and calibre of entertainment. Jane Morgan, singer billed as "American Girl from Paris," is the Mayflower Lounge's regular current attraction, and Rey & Gomez were brought in for the one night.

Blonde, attractive Miss Morgan works with both special material and standards chirped in French and English. She has a nice way with a number and with a class niterly crowd. Part of the time she works from a stationary mike, and also strolls about the stage with a mike on a long line.

Among her numbers are a Gallie version of "Nice to Have a Man Around the House," an English translation of the French song, "The Seine"; "La Vie En Rose," in both English and French; "Autumn Leaves," in the original French version; "C'est Tout," in both tongues, and "Singing a Song" and "Loves Me in the Morning." She gets a strong hand.

Miss Morgan has a 20-30 voice; what counts is her delivery and her warm personality. With some patter and a gimmick or two to mark her a little more distinctly, she would definitely be up in the big league.

Rey & Gomez are a Latino dance team which really has it. Colorfully costumed, they perform with verve and offer a brand of steps which marks them as one of best couples in the field. Outstanding is windup in which they present a form of talking taps. They pantomime a quarrel, with their fast moving shoes doing all the gab for the duo eloquently so. In one number, Rey does a soft-shoe solo, of an 18th century Bolero. They go off to buff and reaction.

Bob Grant orch accompanies both acts. They and the Lounge Ensemble also work the dansapation. Lowe.

El Rancho, Las Vegas

Las Vegas, Oct. 18.

Constance Moore, Lew Parker, Billy Daniel & Lita Baron, El Rancho Girls (4), Matty Malneck Orch (10); no cover, no minimum.

After having booked the Frankie Carle orch and revue for these two frames, El Rancho Vegas' bonfire Beldon Kattelman suffered a change of heart, cancelling out the whole works, and then began building another package on the spot.

This one is the result of some hurried phone conversations and the like. As such, the packet stands up very well. Although no land-office big, will overwhelm the portals of the Roundup Room, all will be well out where the dice are rolled.

Constance Moore is a gorgeous bundle to watch and to applaud. Her pipes, although not of the expansive type found in a few of our vet nitery circuiters, nevertheless are always pleasant on the ear. She graces everything with great charm, and this, coupled with stunning gowns and sleek coif, puts her in top class. Comes on briskly to "That Certain Feeling," to sequel with a sly "Never Underestimate the Power of a Woman." Nice mood surrounds "Something Wonderful," with bright followup "Lullaby of Broadway" setting tablers feet to tapping.

Best in her repertoire is "I've Got a Crush on You," which earns salvos. Couples of "Shine on Harvest Moon," "Darktown Strutters Ball" with a bit of terping to lend unusual touch. Reprises "Everyting I've Got Belongs to You" (from her 1942 Stem show, "By Jupiter") and padlocks well-paced sesh with "Liar All My Life." Exit mits hefty.

Lew Parker has an unsuspected amount of humor tucked away in his stint. He never pushes, but instead lets the pearls fall lightly and politely. Best of his batch of comedy is a sketch of various types of diners, with offstage voice setting up mock radio "how to eat a meal" sequence. Pulls goodly portion of yocks throughout and goes off leaving okay impression.

Billy Daniel comes up with more fine choreo creations to prime, and curtain. With Lita Baron as partner, pair gives off sparks whenever on. El Rancho girls weave in and out to enhance all terps. Opener is dedicated to new "Stage Door Restaurant," with duo and steppers harkening back to turn of the century. Costumes by Mitch Leison, designed especially for Lita Baron, bedazzle.

The 15-minute whirlaway encloses "Toast of the Town," "Shimmy Like My Sister Kate," with Miss Baron in cute disrobing act behind screen; "Gentleman is No Dope," Daniel and the line girls; "Long Way From St. Louis," and "Four Louis" four chicks with him; "Ballin' the Jack," Miss Baron and line, with her partner's flashing climax. "I Love New York" curtain-dropper is more first-class ideas and footwork.

Matty Malneck wends his baton over orchestra, who have been pushed to one side of room, making for occasional disparity between performer and music. When all clicks, backdrop is okay. Will.

Havana Madrid, N. Y.

Bertica Serrano, Tony Moro, La Minerva, The Caribbeans (3), Alfredo Landon & Co. (4), Bartolo Orch, Mendez Orch, Line (8); \$3.50 minimum.

This rhumba-mambo bistro did a wise thing recently in switching from its semi-name act policy to concentrate strictly on Latin talent and productions. By reverting to its original specialty thesis, the Havana-Madrid now offers customers something they can get at virtually no other New York nitery. And the policy is paying off, judging from the near-SRO biz at night caught (10).

This "revue"—and it's almost that, what with three big-scale production numbers to go with the specialty acts—is a zingy, fast-paced affair, neatly staged by Lucel De Arce. Emphasis, of course, is on the hot, hip-slinging terping in the Latin idiom; and the uninhibited rhumbantics of the entire cast keeps the joint hopping. Pini-sized Bertica Serrano, billed as star of the layout, together with singer Tony Moro and La Minerva, flamenco dancer, were reviewed in New Acts last week.

Alfredo Landon & Co. comprise the full-sized Landon working in a fast tumbling and balancing act with three midgets. Stunts look difficult and are sharply executed, complete with head-to-head balancing and jet-paced, one-armed butterflies by the little guys. The Caribbeans consist of two boys and a gal who keep the pace perking with their wild dancing. They open here with a jet-propelled mambo and come back for a jivey

"Sing, Sing, Sing" which sets off their versatility. It's fancy stuff and draws heavy applause.

Eight-girl line, with five dancers and three showgirls, are excellently costumed and handle their terping chores competently. They lead into each solo act and also participate in the production numbers. Best of these is an Afro-Cuban routine, nicely sung by Moro, which segues into some sexy terping by La Minerva. Gals also join the entire cast for a socko flash finale, done to a hot mambo rhythm. Bartolo orch backs the show capably, and doubles in the dancipation department with the Mendez crew. **Stal.**

Foy's, Sherman Oaks

Sherman Oaks, Cal., Oct. 17.

Wally Vernon, Ginger Sherry, Cooper Sisters (2), Charley Foy, Cully Richards, Marguerite Padula, Abbey Browne orch (3); no cover or minimum.

After a succession of "comedy revues" that reached a high entertainment level, Charley Foy has come a cropper with this new layout. Ancient wheezes, an occasional breach of good taste and bad timing combine to put the offering in the debit classification.

Wally Vernon, back after an absence of about two years, appears to be laboring under the delusion that his audience wants routines of bygone days. The humor is old where it's not offensive, and he overworks the device of having foil Ginger Sherry steal his punchlines. It also seems to be about time that such items as the "talcum powder" joke and references to Miami smuggling were turned out to pasture.

Other newcomers this time around are the Cooper Sisters, a pair of close harmony singers who stick to oldtime medleys delivered in the metallic style of years past. It's good when it's not overdone. Best is a pretty close takeoff on Eva Tanguay's "I Don't Care," although it's possible that today's crop of nitery patrons react perfectly to the title.

Foy himself is on only briefly this time, with a fast introductory song and a bit of softshoe. Stand-by Cully Richards reprises his Chevalier "Valentina" takeoff and appears in a couple of blackouts that add nothing to the show. Marguerite Padula continues to handle the between song-and-piano stuff that encourages a community sing and friendly atmosphere, and Abbey Browne's three-piece combo, now in its upteenth year here, take care of the terp chores and what show backing is needed. **Kap.**

Eddie's K. C.

Kansas City, Oct. 20.

Jack Marshall, Jacqueline Fontaine, Tony DiPardo Orch (9); \$1 cover.

The two-act policy pretty much in vogue here of late is continued by the three Eddys in their plush restaurant for the current fortnight. Both comedian Jack Marshall and songstress Jackie Fontaine are in from the Coast, and both new to the club circuit in this area, although Marshall is a vet performer. Their combination of songs and comedy adds up to a good show.

Miss Fontaine has had some featured picture parts and has previously offered a terp routine in clubs, but this date is her bow at a singing turn. She does well enough, using special material, showing an unusually throaty voice and adding a good deal to her work with personable presentation. Opens with a medley of Cohan tunes, and comes back with a song montage built around "Vagabond Song" as the story of her life. "Waiting for the Robert E. Lee" gets lively rhythm treatment, and she closes with a commendable impression of Sophie Tucker and "Some of These Days." Qualifies satisfactorily on both style and figure.

Jack Marshall hasn't been seen in town since he did pre-war vaude dates. In the interim he has evolved a compact nitery routine, some of it time-tested numbers and some brand new. A former sideman in the old Benny Meroff orch, Marshall has a backlog of both music and comedy and makes the most of it for 25 minutes.

In "Baa, Baa, Baa to You" he gets off an original kiddie number with a novelty twist. Follows with a clever bit of chapeaugraphy designed around a felt hat brim, then drags out his slush pump for some kidding and tooting. Monology on "Man who Lives Dangerously" has generous proportion of laughs, as does his letter to Sears, Roebuck from "Joe Slobotky," latter exhibiting his flexible facial work. "Butchy McGurk" turns out to be a Dodger ball player typically mixed up. Stint draws approval all the way. **Quin.**

Chez Paree, Montreal

Montreal, Oct. 20.

Billy Daniels (with Benny Payne), Manor & Mignon, Don Dellaire, Boots McKenna Line (7), Palm de Luca Orch (8), Peter Barry Group, with Sylva, \$1 admission.

In an all-out effort to grab as big a share as possible of the lucrative nitery trade around town, the management of the Chez Paree goes overboard on the budget this week to bring in Billy Daniels for his Montreal debut. The booking is paying off.

Although comparatively unknown to the local nitery set except through his Mercury platters and to those who occasionally hit the New York circuit, Daniels is surefire from first number to last. Doing three shows a night (something new for this room), he exhibits the solid showmanship and stage savvy that sets him well above the average cafe act.

Opening with a fast interlud of "Who Cares," Daniels' affable manner sparkles as he continues through a big list, including a sock version of "Deed I Do," with Benny Payne cutting in with a vocal assist at the piano, a medley of oldies that has the distaff side on the ropes, particularly when he cuts out with those gravel notes on an item like "Funny That Way," and then clinches with his all-timer, "Black Magic."

Much of Daniels' current success is due not so much to his songalog, of course, (they are, for the most part, standards that have been going the rounds for years) but his selling ability. It's obvious that the guy simply likes to sing and would entertain a half-filled house with as much spirit as he would capacity—which is what the Chez is doing this week.

Kudos go to Benny Payne at the piano, which Daniels freely acknowledges at every session, for the click arrangements and the solid backgrounding.

Only other set on the bill is Manor & Mignon, who terp out some nifties, showing best in a number from "Carmen." The Boots McKenna line looks smoothest to date with new costumes and some attractive hoofers. Baritone Don Dellaire boosts production stanzas easily and Palm de Luca's orch plays a steady show, with Peter Barry's rhumba group taking over the interludes. **Nct.**

Embers, N. Y.

Erroll Garner Trio, Red Norvo Trio, \$3.50 minimum.

A policy of listenable instrumental music sans dancing appears to be paying off for Ralph Watkins' Embers, a cozy cafe on New York's midtown eastside. Attendance was virtual capacity Friday (12) with the Erroll Garner and Red Norvo trios on the podium.

But for that matter, business at this intimate jazzophile spot has been fairly consistent since Watkins opened the place last February with the Joe Bushkin Quartet. Subsequent talent—Roy Eldridge, Bobby Hackett, Eddie Heywood, et al., proved potent enough to lure both transient trade and regulars.

Garner and Norvo carry on the tradition with clever arrangements and an all-around exhibition of sound musicianship. Accompanied by bass and drum, pianist Garner shows excellent imagination in his interpretations of such standards as "Stompin' at the Savoy," "Cover the Waterfront" and "Ain't She Sweet?"

Norvo, who's had his present unit about two years, handles the vibes with proficiency, backed by Clyde Lombardi on bass and guitarist Tai Farlow. His arrangements of "Can't We Be Friends?" and "Don't Blame Me," among others, are soft and subdued, yet have a decided rhythmic beat calculated to produce listenership.

Cafe's decor is on the plushy side, with a simulated fireplace at the far end of the room. Entertainment dais is mounted centrally in the area, with resulting good acoustical and visual values. One fault that should be corrected, however, is the use of a red spotlight on the Norvo group. It diffuses a half-baked pallor on the trio. **Gib.**

Golden, Reno

Reno, Oct. 17.

April Stevens, Mark Stevens, Four of Us, Ming & Ling, Boy Foy, Doll Dancers (6), Al Gayle's Orch (7); no cover or minimum.

April Stevens debuts in niteries with this date at Golden Theatre Restaurant. Although a complete miscasting for the sophisticated, soft-voiced, young chirper, she still clicks. The place, full of the noises

of jackpots and croupiers, quiets down for her best—"I'm in Love Again"—and keeps still for "More, More, More" and "Give Me A Little Kiss."

The 21-year-old beauty was completely at ease from first night, although numbers weren't tailored for much production. All seemed to drop off at end—no paramount finish—but this was remedied in couple of days. The orch here is not for her. As on records, she needs some strings and fuller sound behind her.

But with all these handicaps and the fact she's fresh-green to the circuit, voice is still lush with intimacy. At times, it seems a tinge off key. This, coupled with breathless quality, is unlike anything in the air today. She wraps herself up completely in every song and leaves no doubt she really wants "More, More, More," and that she's "Oh Gosh, Oh Golly (I'm) in Love." Only song she's packed for trip that doesn't drip with love is "Autumn Leaves," very becoming, and done partly in French.

Mark Stevens joined this show mid-point for a few days with the Four of Us, instrumental quartet. Stevens, evidently on a lark, does nothing. Personality carries him for half an hour, though. He sings a few songs off key, does a soft-shoe—medium soft—a couple of hand-springs, and jokes with the tumers. Guy looks nice and doesn't seem to care about his future in cafes. So everyone has a few laughs and that's that.

Ming & Ling, billed "Chinese Hillbillies," are good for chuckles. Routine is so pat the place would f. i. n. i. n. e. in if one tossed an ad lib Some impersonations of Coma, Laine, Ink Spots and Jolson draw good returns. Most laugh material is aging.

Boy Foy amazes while juggling on a unicycle. It isn't his fault that he doesn't quite fit into this show.

Doll Dancers close to burlesque. **Mark.**

Thunderbird, Las Vegas

Las Vegas, Oct. 18.

Ray Anthony Orch (16), Jesse, James & Cornell, Jay Lawrence, Gloria Craig, Tommy Mercer, Skyliners (5), Kenny Trimble, Johnny O'Brien, Kathryn Duffy Dancers (7), Normandie Boys (3), Jack Martin Five.

Another one of the Thunderbird's big, brassy shows, headed by a name band, unrolls speedily and without a dull moment for the full 60 minutes. Producer Hal Braudis comes on with plenty of bally for Ray Anthony's Las Vegas preem, even to placing tiny toy plastic trumpets on tables in the Navajo Room. Should keep all hands busy filling reservations for the two frames.

Trumpeter Anthony has blessed Capitol diskery with several top platters in the band division. One of these w.k.'s is used to kick off the shebang, "Mr. Anthony's Boogie," terped by the Kathryn Duffy Dancers. This segues into another platter carbon, "Brother Fats," chirped by the Skyliners.

Everything established on bright plane thus far, show goes three steps further with arrival of the fleet-footed Jesse, James & Cornell. Spinning trays, lads knock them selves out by succession of difficult terp turns. Cornell solos first tangle, followed by James' acrobatic ramble, done neatly, and Jesse's aro lea work. Leap over each other still ret ining spinning trails, dive over chairs landing in splits for boffo razzle-dazzle windup and cheers.

Anthony gives tooters a fine showcase with impresses of seven. I save orches, musicians, and songsters, with latter category being uncorked by various soloists. K. n. Trimble, tram man, doubling on comedy vocals, is outstanding. Dixieland "12th St. Rag" puts Leo Anthony (clarinet), Trimble and Ray Anthony out front on some jivey two-beat hokum. Terrific band number, "Slaughter on 10th Avenue," gets an ovation.

Tommy Mercer reveals pleasing bary pipes on "Would I Love You," followed by Gloria Craig's "Stormy Weather," surrounded by the Anthony Choir. Temp of these two emerge similar, with "Stormy" being slightly negated. Miss Craig and Mercer couple on a late waxing of "Indecided" in solid rock session.

Jay Lawrence has only slight overtones of brother Larry Storch, viewed recently this same nitery. He has a straightforward and almost humble manner that sells. Impressions win him good mits, laying down Grant, Gable, Cooper, Nat Cole, Frankie Laine. Channel swimmer bit is socko, cable routine fades out with el foldo tag, but Madison Square Garden fight ailer with Bill Corum and Clem McCarthy gabbling tickles risibilities to heights. Lawrence looks like a comer in the comic field all the way down the line. Will.

Hotel Radisson, Mpls.

(FLANE ROOM)

Minneapolis, Oct. 20.

Russell Nype (12), Carl Sands' Orch (8); no cover or minimum.

Russell Nype stacks up as ideal for this type of plush, intimacy. Most of the basics of a smart supper club performer seem to be met successfully by this tall, bespectacled young man with the crew haircut who uncorks an irresistible sort of boyish charm. He'll return soon to the east of "Call Me Madam" which shot him up to overnight fame.

Nype sings delightful songs, mostly boss show tunes that always are surefire for a class bistro and, relaxed and quietly, he sings them with clever nuances. At the same time, he socks home a likeable college boy kind of sincerity mated with aplomb that's contagious. The resultant entertainment hits the spot perfectly.

Nype wisely holds a down incidental conversation to a minimum, so that his offering is pretty much straight vocal. The lack of comedic effort isn't detrimental in this instance because of Nype's facility in spreading his good humor and geniality and embroidering some of his numbers with witty overtones. For a bit of diversity, however, he does a brief scene from "Goodbye, Mr. Chips," acting both the elderly teacher and young pupil roles. It's out of character for him, too great a strain at a late hour, and not performed with any particular distinction, albeit, winding with a snatch of the song, "You'll Never Walk Alone," that's very effective as the act's finale. Might be a good idea for Nype to carry a pocket mike when he makes the rounds because his voice fades away as he drifts from the large mike.

Nype dips into "Call Me Madam" for several selections, does "It's a Lovely Day," then sails blithely through "If I Love You," "Happy Go Lucky," "You're Just in Love," "You Are Free," "Surrey With Fringe on Top," "Why Do I Love You?" "Make Believe" and "Look for Silver Lining." Two new selections recently recorded by him, "Another Human Being of the Opposite Sex" and "Tra, La, La," are especially whammo. Skillful lighting and the keyboard artistry of his own accompanist-conductor, Herb Water, help all numbers land solidly.

Carl Sands' orch does good show backs and customer dance stints. **Rees.**

Mapes Hotel, Reno

(SKYROOM)

Reno, Oct. 17.

Toni Arden, Harry "Wo Woo" Stevens, Byrne Twins & Evelyn, Skylettes (9), Eddie Fitzpatrick Orch (9); no cover or minimum.

Toni Arden, from the softest whisper to the top of her lungs, is smooth as toothpaste in her Skyroom stand. The penny-size lovely wrings new and unusual things out of standards and pops like "Lover" and "Too Young." Luscious in a strapless gown and perched on platform shoes, she has the place overcome before she ever begins work.

Intro is off stage as she fanfares with "My Heart Stood Still." Then bouncing into "When You're Smiling," she wins complete attention through rest of show. Her "Too Young" is whispered to every single individual in the spot. From her newly comprised "Sunny Side of the Street" pic she does "Come Back to Sorrento," all Italian lyrics; this is her chance to run from lyric, delicate notes to sans-mike full voice. "September Song" is given the nicest attention and then, as final proof, Miss Arden cooks up a sizzling "What Is This Thing Called Love?" She makes an exciting and emotional use of gestures.

Only act ever held over in this spot is Harry "Wo Woo" Stevens, a cowboy singer with a banjo. This is high-grade corn, eliciting total audience-participation and reaction—really phenom. Stevens' personality and ease have while crowd in the act within minutes—and though everyone joins in nobody understands why. He demands a "wo woo" from audience and has approval of all his numbers, and has everyone yelling out their home states to him for him to romp through, singing and playing the banjo. The act is loud, explosive and great sport.

The Byrne Twins & Evelyn fill this bill in a good union tap routine. Twins trade off on some fast solos, followed by a toe-tap by Evelyn.

Eddie Fitzpatrick is back at this stand and lends fine backdrop for Toni Arden. **Mark.**

Ciro's, London

London, Oct. 16.
 Archie Robbins, Helen Cordet,
 Ambrose Orch, Francisco Caves
 Rumba Band; \$5 minimum.

An American comedian making his London cabaret debut and a French singer with a bright impressive style make up the current bill at this smart titty. The comedy represents one of the brightest entertainments now playing the West End. Show opened to strong business, and although likely to be affected by the coming elections should attract its fair share.

Helene Cordet, booked as resident vocalist for a minimum three months, has an infectious personality and is easy to look at. She also has a pleasing voice and puts over a half dozen numbers in breezy style. There is a nice mixture of French and English lyrics which go over effectively, but she doesn't do so well with one song in which she recruits a member of the audience as stooge.

Newcomer from America, in a clicko personal hit, is Archie Robbins with a non-stop stream of rapid-fire gagging which has many of the customers rolling. Some of the material has a slight tinge of blue, but it's all designed to evoke the more boisterous type of belly-laughs.

On opening night, comic scrubbed to the reception by staying on too long. Would have been more effective if he had begged off at peak of applause. But this is a minor criticism and act, in future, will undoubtedly be trimmed to meet this point. Both with his gags and lyrics, the artist has the room with him and he registers a standout hit with his "Basement in the Bronx" parodying of "Manhattan Tower."

The Ambrose aggregation gives sterling musical support, and the rhythm music is by the capable Francisco Caves crew. Myro.

Latin Quarter, Boston

Boston, Oct. 22.
 Pearl Bailey (2); Billy Vine,
 Johnny Coy, Arden Fletcher Girls
 (8); Dave Lester Orch (9); Zardo
 Bros' Orch (5); \$3 minimum, \$1
 cover.

That epitome of nonchalance Pearl Bailey, the septa comic thrush, is tapping the current Latin Quarter layout and, as usual, is turning in a solid stint. Although she repeats several numbers from her sesh here last spring—"Diamonds are a Girl's Best Friend," while wandering through the audience, "Row, Row, Row" and segments of the oldie "Handy Man"—her material never palls. That's due to her terrific savvy and showmanship. In the "new material" department, she gives out with "Ma He's Making Eyes at Me" and "Million Dollar Baby," winding with "I'm Tired." Latter is sliced by kibitzing with her accompanist, band and customers, and a bit of hoofing which she talks rather than actually executes. Gal scores solidly.

Surrounding lineup is okay. Comic Billy Vine gets off to a slow start but hits the groove with a reprise of bits done in the manners of Richman, Jolson, Jackie Miles, Danny Thomas and Zero Mostel. Comes back for a hoked drunk bit which is anticlimactic.

Bill gets off to a fast start with some buff terping by Johnny Coy, a nimble-footed youngster with a sock array of tap and ballet routines which garners solid customer reaction.

Arden Fletcher girls swirl through a couple of appealing production numbers, with Dave Lester batoning in solid fashion. Zardo Bros. also on hand for customer terping. Biz good. Elic.

Riverside Hotel, Reno

Reno, Oct. 19.
 Beverly Hudson, Irving Fields
 Trio, De Mattiazzi (2), Riverside
 Starlets (12), Bill Clifford's Orch
 (10); no cover or minimum.

A lot goes on in this show. It has variety and talent, but just doesn't catch. Acts — good names elsewhere — are mostly unknown in these parts and nobody turns out.

Nice chorus production kicks off with a thunder and lightning arrangement to "Because of Rain." This has Moro-Landis line in transparent raincoats, umbrellas, for some cute effects and precision routines. The number features Sharon Breech, Horace Heidt's local singing discovery, signed for this one stint for two weeks. A pretty voice is lost in too much flash and music, however.

De Mattiazzi is a team with one of the cleverest gimmicks around. The "music master" carries the dolls on stage, winds them up with a key and the noise to go with it and turns them loose. Dolls

are obviously dolls. Nobody doubts this for the first few minutes, until they start acting up. They kick music master, get tangled in awkward positions with each other. They turn out to be the Mrs. of the team, bent over double with her hands as the feet of the female doll. The torso of the dolls sit up-right on her back. There's just no encore for this. It's a "once-only" gimmick.

The Irving Fields Trio (piano, bass, drums) runs the gamut of Latin numbers. Although music is good, there's nothing special to watch. They need a routine to brighten up appearance. Table hands get restless and turn away. Climax is "Americana," a medley of folk numbers.

Beverly Hudson, the liveliest thing here since Betty Hutton, bounces on with "I Got Rhythm." Although she has been called a cross between Merman and Garland, she definitely has her own style. She's throaty and loud, uses great big gestures and sings from her toes. Trademark seems to be the jeans she wears. She slows down, and very coolly, too, for "Because of You" and "Too Young," but she still sings from the floor and with every muscle. "Sunny Side of Street" and "Get Happy" are great. She drags mike around occasionally and is never at loss for action.

Show winds up with chorus as bunch of Carmen Mirandas, done mostly via infra-red light.

Layout has variety doesn't lag and has topflight acts, but it doesn't catch because of marquee.

Bill Clifford's orch is coming up in this spot, with excellent dance music and fine backdrop for shows. Mark.

Meadowbrook, Cedar Grove, N. J.

Al Morgan, Freddie Shaffer All-Girl Orch (11); with Louise Lust \$1.50 minimum; \$2.50 Sat.

Frank Dailey, owner of the Meadowbrook, once the mecca for dance orcha in the east, is attempting to beat the sluggish band biz by bringing in solo attractions. It's a sound idea and should get others following suit. Meadowbrook's current layout headlines Al Morgan and the Freddie Shaffer All-Girl orch. They're in for four weeks, with Patti Page following but band not set.

Morgan, who skyrocketed via his Decca disks, does his turn in the middle of the big dance floor, accompanying himself on the keyboard as he tells his songbook. It's sock all the way. He attacks the piano with a fury that builds each song delivery. The tunes are of the cornball genre, but Morgan sells with a charm that makes them appealing. He works over such items as "Jealous Heart," "Heart of My Heart" and "If I Only Had One Day to Live" with top styling. The vocals are slightly reminiscent of the singing-walter school and they win a solid mit.

Shaffer's All-Girl crew dishes out the dancapation in the sweet groove. Instrumentation includes three trumpets, four reeds and three rhythm and gals work smoothly together. Book is a standard assortment of pop standards and Latino flavored rhythms and the dance floor is kept busy throughout each set.

Louise Lust, trumpeter, handles the ballad assignments with some pleasant thrashing. Shaffer goes in for some interesting instrumental groupings which gives hand a visual plus. Only negative factor is femmes' costuming. Garb doesn't get across any s & a and impresses as a high school band uniform. Gros.

Chateau Madrid, N. Y.

(FOLLOWUP)

Latest edition to this Angel Loper cafe is singer Jo Ann Florio, whose contralto pipings give her turn a sultry quality. She has a rich and warm voice, but is handicapped by a faulty repertoire and arrangements which have a tendency to force her low tones.

Miss Florio is adept at languages. Her Italian pipings go over nicely in this spot, especially "Butcher Boy." Her other item in that tongue, "Mama," doesn't seem appropriate to her catalog. She handles pops nicely, but some arrangements better suited to her voice would give her a better entry into the plush time.

Rest of the show goes over very well in this Latin-styled spot. Hold-over: Sarita Herrera sings some warm Colombian tunes to get into the audience's favor, and Isabella Campos clicks out some picturesque flamenco numbers. The Winnie Hoveler line dresses the show nicely. Jose.

Ritz Carlton, Montreal

(RITZ CAFE)

Montreal, Oct. 20.
 Cathy Mastice, with Johnny Gallant, Joe Settano Trio; \$1.50 cover.

This is a Cathy Mastice much improved over the one viewed here a couple of years ago at a minor Montreal boite. The Ritz Cafe, swankiest intimacy in town, has both the atmosphere and the patronage best suited to her material and voice.

Prolonged recording sessions over recent months and little cafe work to speak of however have stilted her manner to a certain degree. The "required" gabbing before each number plus an easier approach to both customer and her song are lacking.

Miss Mastice has one of the finest voices ever heard in this cafe and a wardrobe that is outstanding. Her songbook ranges from French "Chante Moi" to "So In Love" to a selection from "La Boheme" which gives her a chance to show her legit vocal training to best advantage and draw top palming. Taking things easier—and relaxing—would greatly enhance her offering.

Johnny Gallant ably assists her during shows and splits in-between music with the Settano Trio. Neut.

Latin Villa, K. C.

Kansas City, Oct. 18.
 Buster West & Lucille Page,
 Dennis & Cameron, Kumar,
 Dennis & Cameron, Kumar,
 Palmer Orch (12); with Sunnie
 Anderson, cover 75c, \$1.25.

Beginning of the fall season sees a new policy in effect at this never downtown spot. Aiming for the earlier dinner business, covers now begin at 8.30, as is the case in a number of other clubs here.

There is some added strength in the show with the Jimmy Palmer orch in a return engagement and Buster West & Lucille Page in from the Starlight Theatre to head the lineup. Combo of show, policy and band apparently is what the place needs, as the opening night turnout jammed the Villa. Outside of a few opening-night jitters, show comes off smoothly enough and offers a good portion of entertainment in its 45 minutes.

Band starts proceedings with a fanciful version of "Hungarian Rhapsody," and leader takes over the m.c. chores. He brings on Kumar, hoop and plate spinning novelty man from India, who does it all the hard way balancing atop a roly-poly teeterboard, and earns a nice hand.

In second spot, Dennis & Cameron give a comedy twist to their terp turn, reciting a story in satire as they dance. Good for a big hand, and they finish with a fast turn to "Valentina." Blonde Sunnie Anderson steps out from the bandstand to warble "I Can't Say No" and "Diamonds are a Girl's Best Friend" in standard fashion.

Turn by Buster West & Lucille Page fills balance of the show, male starting things off in gob's attire and doing some of his acrobatic solo. Brings on partner for a bit of chatter, and makes way for her version of leggy eccentric acroterp and splits. West returns for another session of his accentuated, floor-slapping terp, and two close in duo. They're good for laughs and applause all the way, and are well spotted in this show and club.

Palmer crew backs nicely all the way. Quin.

Hotel Bellevue, K. C.

(EL CASBAH)

Kansas City, Oct. 20.
 Tito Guizar, Art Dwaney Orch
 (15); no cover or minimum.

Interest in this particular date b. Tito Guizar centres on fact this is his second in the intimate room within five months. The question of whether or not that is too soon for a repeat was answered by the Friday night (19) opening crowd which fairly well loaded the spot. There's no doubt about it—the Mexican troubador has drawing power. Show in 35 minutes evidently was a delight to both entertainer and entertainees, and signs indicate the Casbah is in for a fifty two weeks.

Orch leader Art Dwaney leads the proceedings, with a pair of keyboard ditties, Chopin's "Fantasie Impromptu" being done straight and "Bumble Boogie" giving listeners a change of pace. Guizar and guitar then take over to sock over a pair of pops, both of Latin origin and both a natural for his style and vocals. First is "Adios, Muchachos," and second is "Sobre Las Olas," both given in Spanish and then in English as "I Get Ideas," and "Loveliest Night of the Year." Mitting for these was re-

New Acts**VIRGINIA SALE**

One-Woman Show

Town Hall, N. Y.

The sister of the late "Chic" Sale has played 700 cities across the country with her one-woman show of "Americana Sketches," but this was her first New York appearance.

Her show runs to comedy. Opening in character, she does a monolog "Traveling on the Illinois Central," story of a midwest woman traveling with a "pesky brat." For her second number, dressed in a beautiful evening gown she gives her impression of a tired-hostess getting rid of her guests after a big party. Next comes "Husbands' Night at the Ladies Monday Morning Club," doing four characters, all for laughs. "Movie Mama" is followed by a characterization of a midwest "school mam," surefire for laughs. Finishing the first part Miss Sale announces "a memory" of her late brother "Chic." Sale and does the "Tuba Lesson," which was one of the comedy cameos of show biz. She makes up for this perfectly and captures the spirit of the "bit" besides looking exactly like he did, when he was a vaudeville headliner.

The whole second part is devoted to "Dakota Fever," a true story dramatized from the autobiography of Miss Sale's aunt, Anna Robins, who was a Dakota pioneer in 1880. This is narrated by her as Anna Robins in 1945, with flashbacks to Anne Robins in 1880. She does five characters making complete changes for each character covering up the change-time with narration. The changes are made quickly and the narration holds interest throughout.

Bringing her midwest characters to New York, where the characters are little known and making the audience like it, speaks a lot for this gal's talent.

Miss Sale would be a surefire bet for TV or a show and be ditto for a "small room" on the Hotel Circuit. She is in the same class as Beatrice Herford (one of the pioneers of the one-woman show), Gladys Lottus, Cornelia Otis Skinner and Ruth Draper. That's a big-time company, but Virginia Sale rates it. Joe.

Personality which Guizar injects into his work proves genuinely infectious, a key quality for work in a cozy spot such as this. Virtually has to beg off. Quin.

Orchid Room, London

London, Oct. 15.
 Joan Heal, Len Hayes' Orch; \$2
 cover.

Joan Heal is rapidly making a name for herself as one of London's most promising comedienne. In the past year or two, she has been learning the craft the hard way, plying in revue, cabaret and TV. She was spotlighted in a Cecil I. deane revue, and is currently getting big billing in the "Lyric Revue," which this week moves to the West End after an SRO neighborhood season of several months.

In her current cabaret stint at this ultra-late spot, gal shows sharp improvement in technique and material. She is far from being perfect, but there is unquestionable promise of better things to come. Using special material which suits her hearty personality, Miss Heal makes it an all-comedy show. Typical lyrics are "Five Surplus Women," "How Am I Gonna Get Me a Man?" and "I Wish I Wasn't a Sloppy Little Girl." They are all in the same zany style and click merrily.

Artist makes a bid for individuality by making her entrance on a miniature motorbike while introducing her opener, "Punctuality." It sets the pattern for the rest of the show. With a recent management change at the Orchid Room, there is introduced a policy change, too. Cover has been shaved from \$2 to \$1. Soft drinks are available at normal prices, and an attempt is being made to bring the club within the reach of more modest pockets. Myro.

LES PAUL & MARY FORD

Guitar, Songs

12 Mins.

Paramount, N. Y.

Les Paul & Mary Ford, whose disk clicks for Capitol have been piling up in the short span of a year, make an effective presentation of their unique waxing technique on the Paramount stage. It's a technical feat, since their pressings involve tricky re-recording to get the double-voiced effect and the multi-part guitar.

They achieve the unusual vocal effect by having Miss Ford (in private life, Mrs. Paul) abetted by her sister Carol, offstage and unbeknownst to the audience, on the "Mocking Bird Hill," "How High the Moon," and "World is Waiting for the Sunrise" numbers. Unusual sound is also obtained by using specially-built guitars as electronic echo chambers. Illusion of a dozen guitars strumming at once is effected by each playing a couple of parts, with instruments in the Boyd Reaburn band doing the other parts.

Musically, they register well, reprising their various platter items, including "Noia," "Lover," "Whispering," "I Can't Give You Anything But Love," "Just One More Chance," etc. The modern jazz sound is given a distinctive leavening of hillbilly phrasing, via rural twangs, whines and plunks, an idiom that should appeal to the growing taste for folk tunes.

For change of pace, pair include their own "There's No Place Like Home," a comic hick. It adds a whimsical note and gives the team (which is assisted by Wally Kamin on bass) a chance for some mugging. Visual element here is good and should be expanded. That also goes for the byplay between husband and wife, with the femme repeating his dextrous riffs. It's a cute bit and develops into fugue counterpoint. Gal, incidentally, is a nicely gowned looker, and fact that she also can handle a git-box comes as a surprise to most of the ticket-holders. Brill.

MAX BYGRAVES (1)

Comedy

20 Mins.; Three

Palace, N. Y.

Max Bygraves comes from London with a rep as a fresh new comedian. In England some show-folk have called him "The British Milton Berle." The appraisal is right on all counts excepting that Bygraves' "freshness" sometimes borders on bad taste, and while he has the authority of Berle he lacks the impact.

That doesn't mean that he's not a bigtime potential. Bygraves will make it when he gets material and achieves better seasoning. He is a tall, personable lad of the type to whom an audience is inclined to cotton. But he can alienate them fast with digestive comedy like Carter's Little Liver Pills; the sergeant and private gag, and other nondescript material.

Most of his stuff is good but not good enough. "With These Hands," done as a satire on a TV camera closeup, belabors the point. The tea-pouring, with his comedy-panned special pianist, also overdoes it. He has a leisurely manner which impresses with its repose and confident ease, but after a while the customers want a little more zing.

Bygraves worked on Miss Garland's Palladium bill, and he has played the Royal Command Performance. That bespeaks the bigtime in his own hometown. He is by no means a misout at the Palace, but he isn't boffo either. In the era of big and smalltime vaudeville a VARIETY mugg would have appraised him as "OK for the intermediary houses." Abel.

'Skating Vanities' Down

Despite St. P. Buildup

St. Paul, Oct. 23.

"Skating Vanities of 1952," in Auditorium Oct. 9-14 (six nights and two mat's), just broke even. Sponsored by Knights of Columbus, show fell behind last year, when Junior League was the local backer.

E. A. Furni, auditorium manager, and Harold Steinman, show's owner, feel the big problem is to convert ice fans to roller skates. Show was raved by crit and weather was good. Press was very generous with stories and pictures. Six TV shows, several radio, and numerous plugs by disk jocks didn't seem to help much. Word-of-mouth was excellent. Show will try again here next year. Myro.

Pro, Amateur Legit Delves Deep In Heart of Texas; State Fair Biz Hypo

By BILL BARKER

Dallas, Oct. 23.

Legit season locally is unusually encouraging and, if current activity and interest are indicative of success, 1951-52 should be a banner drama season. Footlight followers have for five seasons supported the 30-week Theatre '52 offerings of Margo Jones. Her successes here, together with her Broadway affiliations which have rated New York stagings for a trio of plays with Dallas debuts, have whetted interest in drama locally.

Large factor, also, in aroused legit interest is the amazing success of the State Fair of Texas in bringing 16-day stands into its auditorium during the October fair. Top offerings and promotion by managing director Charles R. Meeker, Jr., rated a big b.o. with "Annie Get Your Gun" (1947), "South Pacific" (1950) and the current "Guys and Dolls."

Three new drama organizations started treading local boards this year—Civic Playhouse, Theatre Tomorrow, and a revival of the Dallas Little Theatre. All have plans for activity in the new season.

Margo Jones' Theatre '52 has six new scripts and two classics as the drama fare for the new 30-week season, opening Nov. 5. Assisting Miss Jones will be a new associate director, Ramsey Burch, and a new general manager, Roy Somlyo. New this year will be the scattering of repertory performances through the season. Previously these have been grouped in the final six weeks of each season. New plan calls for opening nights of new productions to fall on alternating schedule of four weeks and three weeks apart. Odd fourth week will be devoted to repertory performances. Season's final two weeks will continue a tradition of the drama festival, presenting the season's hit offerings.

Theatre '52's six new plays are "Sainted Sisters," by Allen Nash; "One Foot in Heaven," by Irving Phillips; "A Gift for Cathy," by Ronald Alexander; "The Blind Spot," by Edward Caulfield; "I Am Laughing," by Edwin Justus Mayer; and "A Burst of Summer," by A. B. Shiffert.

Theatre '52 directors spent

(Continued on page 70)

FERRER MULLING REVUE

BY TWO BRITISHERS

Jose Ferrer, who staged the Playwrights Co. debating production of "Fourposter," is considering presenting a revue this season by two young British authors, Peter Myers and Alec Grahame. He saw the show titled "Ten Fifteen" on a recent visit to London, and brought back with him a script of that and additional material from previous shows by the same authors. However, he hasn't had a chance to read it all.

Tentative idea is that Myers and Grahame would come to the U. S., and using the best of the extensive material as a base, write additional songs and sketches, possibly with a more American slant.

Ferrer goes to Paris soon for the opening of his "Cyrano" film, after which he will return to New York to huddle with his associates, Richard Condon and Milton Baron, on the proposed production of the George M. Cohan show, "Musical Comedy Man." The chief problem is to find a writer to supply the book, using unpublished Cohan songs. Ferrer would direct and possibly star.

Tulsa Gets Show Biz Hypo

Via Legit, Revue, Ice Show

Tulsa, Oct. 23.

Earle McVeigh and Lysa Baugher, Broadway players, headed the three-night presentation of "Up in Central Park" in Tulsa last week. Proceeds are to go to the polio fund of the Cosmopolitan Club, sponsors of the musical. The original Black Hills Passion Play, with Josef Meier playing the Christus, also starred its run at Convention Hall last weekend.

Ice Cycles, featuring Romberg's "The Student Prince," plays at the Coliseum, tonight (23) through Sunday (28). The Latin Quarter Revue played at Convention Hall Thursday (18) in a one-nighter.

Solid 12G Sendoff Seen

For New Hartford Series

Hartford, Oct. 23

The New Parsons Theatre, which tees off on Nov. 1 with the new-comer, "Nina," is assured of a solid sendoff. Subscription sales for the first block of five weeks are nearly 90% sold.

The house potential for four shows in three days' operation is \$13,500 (Thursday through Saturday). Thus, to date, each show for the five-week period is assured a take of roughly \$12,000 without the boxoffice being open. The latter opened Monday (22).

New U. S. Tax Law Gives

Longhairs, et al., Their

Big \$3,200,000 Windfall

Congressional switch last Saturday (20), wherein the new tax bill was passed after its original turn-down Wednesday (17), was not only a blessing to longhairs, but a relief. New bill removes the 20% admission tax from non-profit organizations, including symphonies, and operas, and school and church plays. Longhairs had counted on this remission, planning to keep the 20% themselves to offset higher operating costs, several of them claiming the tax figure meant the difference between operating in black or red, or even whether they stayed open or folded.

Saturday's action meant a flurry of activity in N. Y. The Met Opera Assn., with a complicated subscription system, had printed up all its tickets for the season, although it was going to give out six for only the first three weeks. Over the weekend, the Met scrapped the old ticket sets, starting from scratch with new ducats. Cost of the change, plus extra office staff involved in handling, will run to several thousand dollars.

The N. Y. Philharmonic also went to a great deal of trouble. With its season already begun, it sent fix out to subscribers up to Nov. 1. Now it's busy over-stamping the rest.

The Met, with a \$500,000 annual deficit, and a similar amount paid out last season in taxes, claims the remission means virtually its survival. The N. Y. Philharmonic, which paid \$112,000 in admission taxes to the Government last season, had a net deficit of \$110,000 for the same period.

It's estimated that about \$3,200,000 will be gained by symphonies, operas and ballets with the tax remission. Orchs will benefit by about \$2,000,000; operas by about \$700,000, and ballet troupes by about \$500,000.

Encompassed in the exemption are non-profit agricultural societies conducting county and state fairs, etc., but whether this exemption includes amusement attractions in connection with fairs is subject to clarification.

'Child' First Springfield

Tryout in Many Years

Springfield, Mass., Oct. 23.

City will have its first legit pre-Broadway tryout in many years when Clare Boothe Luce's "Child of the Morning," with Margaret O'Brien, Sylvia Fields and Richard Gaines, opens a two-night stand at the Broadway Nov. 16. Eddie Dowling will direct.

Perturbed over prospects of the local legit season, because of inability to exercise option on the Court Square until E. M. Loew's lease expires Feb. 28, a new theatrical group called Court Square Co., Inc., has huddled with Sam Goldstein, Western Mass. prexy, for use of the Broadway on a play-to-play basis, with "Child" the initial try.

Broadway was originally designed for piz. vaude and legit, but has been operating as a third-run house for several years, except for occasional flyers into one-night legit and opera stands.

Hilde Gueden, Vienna State Opera soprano, arrived Monday (22) for her Metropolitan Opera and American concert tour debut.

Colette's 'Aisle' Exit For Surgery Hinges on Sub

Colette Marchand, featured dancer in "Two On the Aisle," will leave the revue as soon as a satisfactory replacement can be found. However, producer Arthur Lesser has been unable to get a name replacement, so there may be a delay unless he accepts a relatively unknown for the assignment. Miss Marchand has a run-of-the-play contract for the show.

Dancer, who appeared on Broadway the two previous seasons as a leading member of Roland Petit's Ballets de Paris, must undergo an operation for an abdominal cyst, and prefers to do so in France. Also she reportedly has personal reasons for returning there.

Pamela Brown Seen For

'Bell' or 'Girl' in London;

Film Commitment First

Pamela Brown will probably star in London this season in either "Bell, Book and Candle" or "Country Girl." Production of the John van Druten play in the West End depends on obtaining a suitable star for the part created on Broadway by Rex Harrison. The author is insisting on a boxoffice name for the assignment. Miss Brown would play the Lilli Palmer role.

If "Bell, Book and Candle" doesn't come through, the actress may accept an offer to play the Uta Hagen part in a London edition of "Country Girl." However, the latter production isn't definite, as there's apparently a question of whether the Clifford Odets drama would be suitable for British audiences.

Before doing either of the legit stints, the star will appear in a film due for production shortly in England. She returns to London this week after filling two television assignments in the U. S. She last appeared on Broadway during the 1950-51 season as co-star with John Gielgud in "Lady's Not for Burning," having previously been seen with the same star in revivals of "Importance of Being Earnest" and "Love for Love."

N.Y. CITY OPERA SCORES

AGAIN WITH 'RUFFIANS'

The enterprising N. Y. City Opera Co., with a world preem already under its belt this month in "The Dybbuk," gave another novelty in the U. S. premiere of Ermanno Wolf-Ferrari's "The Four Ruffians" ("I Quattro Rusteghi") at the City Center, N. Y., last Thursday (18). Outfit gave it thorough, careful preparation, for a superior performance.

Comic opera is no great shakes as story, and drags throughout its proceedings. But music is melodic and spry; incidental dances staged by Charles Weidman are a treat; the singing is first-rate, and in frequently-audible English. Opus is likely to prove a sturdy addition to the troupe's repertoire.

Plot concerns efforts of a quartet of dictatorial males to arrange a marriage; the distaff side's interest in the youngsters, and the complications that ensue. Dorothy MacNeil and David Lloyd, in the romantic leads, excel as gifted singers and actors. Frances Yeend, as a fickle matron; Gean Greenwell, Richard Wentworth, George Jonge and Emile Renan, as the pompous males, and Ellen Faulstich, as Cupid's helper, are fine support. Laszlo Halasz conducts the hectic proceedings with a good deal of authority and verve. Bron.

'Dybbuk' Catches On At

N.Y. Center; Extra Dates

"The Dybbuk," S. Ansky-David Tamkin opera which premed this month at the City Center, N. Y., has proved a b.o. success and the N. Y. City Opera Co. management has skedded a second extra performance, evening of Nov. 5.

Opus had originally been planned for three performances in a tight fall schedule, but boxoffice play after the preem caused a special showing to be added in a matinee Nov. 3. Opera has also been requested by Chicago, where the N. Y. troupe plays this fall, even though it wasn't listed in the original prospectus.

Inside Stuff—Legit

Dearth of serious plays of quality apparently characterizes the current British theatre just as it does Broadway. That is indicated by a column by drama critic Ivor Brown in a recent issue of the London Observer. Piece, more or less similar to others by various writers about English legit, says in part, "Where are the realities of British life or the clear, cogent commentary upon it? The more expensive stage seems to have no use for these things. The actors are the abstracts and brief chronicles of other times, other countries. . . . We have an astonishingly divided public in central London now. There is an audience for the classics, provided stars be laid on, and there are many who will take anything French as being a masterpiece without question asked; at the other extreme are those who will pay West End prices for the crude and unchanging buffooneries which they could see, at a third of the cost, in the twice-nightly routine of any local Hippo or Empire (music hall)."

"Between them is the gap, the empty reaches that used to be filled by the dramatists of serious purpose who wrote, without whim, on themes native and urgent, with recognizable characters, and with a civilized wit. I am glad to know that one or two plays of this kind may be coming along; they are badly needed if our theatre is not to be sadly out of balance. Of course we need our froth-comedies and physical capers. But they are the trimmings of a national drama, not its heart."

Luise Rainer spent a harrowing two hours in the Hub Friday night (19), when she appeared there with Mrs. Eleanor Roosevelt and Basil Rathbone to take part in a program sponsored by the United Council of World Affairs at New England Mutual Hall. Miss Rainer discovered, as she stepped onstage to appear in a sketch, that she'd misplaced her handbag containing money and jewelry worth several thousand dollars, but continued with the "show must go on" tradition. During her stint onstage, she was signaled from the wings that the handbag had been located. The taxicab driver who had driven her from the hotel to the theatre found it on the back seat, and returned it to her.

Legit Bits

Warren Munsell, Jr., who managed "Fourposter" during its tryout tour, switched this week to "Remains to Be Seen," succeeding Abe Cohen. Latter took over as manager of "Point of No Return," which is rehearsing this week in New Haven, where it opens a tryout stand next week. Victor Samrook, general manager for the Playwrights Co., has taken the management of "Fourposter."

Katharine Cornell returned yesterday (Tues.) from Martha's Vineyard for rehearsals of her "Constant Wife" revival. . . . Bill Levine, production associate of George Brandt, planned to Pittsburgh for the opening Monday (22) of "Black Chiffon." . . . Pressagent Reuben Rabinovitch has opened his own office.

John Tohey, currently associate to Mike Mok, pressagent for "South Pacific," "King and I" and "Music in the Air," resigns in two weeks to bally the "Pal Joey" revival. . . . Anne Jackson has succeeded Cathy O'Donnell as lead in "Never Say Never" currently in rehearsal. Former is the wife of Eli Wallach, male lead in "Rose Tattoo."

Anthony B. Farrell, owner of the Hellinger Theatre, N. Y., and producer of "Love and Live Love," will partner with Julie Tate in the revival of "Pal Joey." . . . Gene Lockhart and Nancy Walker co-star in "Month of Sundays," musical being readied by Carley Wharton.

Michael Goldreyer will be company manager of "To Dorothy, a Son," with Samuel J. Friedman pressagenting and Lucia Victor production stage manager. . . . Mike Ellis has succeeded Joseph Olney as general stage manager of "Diamond Lil." . . . Joshua Logan and Richard Rodgers have left for London to attend the Nov. 1 premiere of "South Pacific" at the Drury Lane. Logan and his wife, Nedda Harrigan, will remain awhile for a vacation, but Rodgers, whose wife is in Lenox Hill Hospital, N. Y., recovering from surgery, is due back in three weeks. . . . Carol Goodner has succeeded Lotte Louisa in the cast of "Barefoot in Athens," currently trying out.

Judith Anderson has returned from Berlin, where she starred in "Medea," under State Dept. sponsorship. . . . Beatrice Straight and Richard Derr are set as leads in Elmer Rice's "Grand Tour." . . . With Metro's second postponement of the new Mario Lanza picture, Doretta Morrow is due to return next week to her featured part in "King and I," with Stephanie Augustine subbing until then. . . . William Hawkins, critic of the World-Telegram & Sun, has discontinued the introductory capsule opinions in his legit reviews. . . . According to Shubert Alley scuttlebutt, producer John C. Wilson is being kept busy ironing out backstage spats during rehearsals of "Nina."

Joseph Fields is in Philadelphia doing a q.t. rewrite job on "Top Banana" during its final weeks of tryout. Incidentally, Milton Berle, whom the leading character in the show is said to resemble, is one of the backers. . . . Sarah Lawrence College, Bronxville, N. Y., has started construction of a \$400,000 building to house experimental work in the performing arts. . . . Copley-Plaza Hotel, Boston, reported seeking someone to operate

an arena theatre in one of its large rooms. . . . Leland Hayward, an investor in numerous shows of other managements in recent years, will not back any other productions this season. Because of a tax angle, whatever that means.

Cornellius P. Cotter, general manager of the Lambertville (N.J.) Music Circus last summer, sailed last week for a year's study at the London School of Economics, on a fellowship. . . . Monty Shaff, general manager for Cy Feuer and Ernest H. Martin, in Kansas City this week for the opening of the "Guys and Dolls" engagement, Feuer is due east next week and Martin leaves soon afterward for the Coast. They're all busy with preliminary gab on various new show ideas. . . . William Pierson, who plays Marko, the white-voiced news-spreader in "Stalag 17," is one of the three cast members who were in the original tryout of the show at the Lamb Club, N. Y. He'll repeat the part in Paramount's film edition.

Biltmore Theatre, N. Y., jointly owned by Warner Bros. and George Abbott, has been sold to Irving Maltin for cash over a first mortgage of \$275,000 for 10 years. The purchaser, who also owns the Harris, a film house on West 43d Street, N. Y., plans to operate the new property as a legit at least for the balance of the season, and says he has rejected several offers to lease it for television and radio use. . . . Hal Zeiger, producer of the "Borscht Capades" vaude-revue, has opened offices in New York to do legit shows. . . . Broadway ticket brokers have appealed to Washington against an Office of Price Stabilization order that the legal limit on ticket markups is 75c, rather than the \$1 recently authorized by the State Legislature and ok'ed by the League of N. Y. Theatres.

Sally Benson, who did a rush script doctoring job on "Love and Let Love" during the final weeks of its tryout, will get a split of Louis Verneuil's author royalties, but Brestagne Windust, who restaged the comedy, will get his percentage from the management.

Sally Lewis, who recently joined the cast of "Diamond Lil," has resigned from the legit department of the William Morris agency, in which her husband, Hillard Elkins, handles legit and TV talent.

Three holdup men crashed the Players Club, N. Y., last week, robbing employees of \$300, but not touching any of the valuable collection of theatre art and mementos.

New Dramatists Committee of the Dramatists Guild has been granted \$28,500 outright by the Rockefeller Foundation, plus \$21,000 on the basis of dollar-for-dollar contributions from other sources. . . . Eileen Tighe, recently resigned editor of Theatre Arts mag, has a play being considered for Broadway production. . . . Virginia Gerson has resigned as casting assistant for Rodgers & Hammerstein. . . . Patti Milligan has succeeded Janet Parker in the chorus of "Tree Grows in Brooklyn." . . . Maria Becker has been added to the chorus of the show. . . . George Warren, who plays Spike in "Diamond Lil," has succeeded Louis Nussbaum in the part of Jacobson in the same show. . . . (Continued on page 70)

Last Week's Four Flops Pointing Up Gloomy Slant of New B'way Season

Last week's four sour openings, following the already mediocre succession of Broadway shows, stamps the new Broadway legit season as one of the most discouraging in memory. Although it's more or less usual for the first few shows in the fall to be flops, there's almost invariably a cluster of real hits by at least mid-October. Thus far, the current season has yet to come up with a solid smash, or even a distinguished moderate hit, including the fall period, there have been 12 openings, starting with "Lace on Her Petticoat" and continuing through last Friday (19) night's "Love and Let Love." None got anything like rave reviews, or even unanimously favorable ones. On a boxoffice basis, "Remains to Be Seen" appears to be the likeliest best, having played to standee trade so far. Other possibilities for b.o. success are "Saint Joan," "Glad Tidings," "Music in the Air" and, as a longshot, "Love and Let Love," solely on the Ginger Rogers draw. That excludes, of course, "Two on the Aisle," a last summer entry which has climbed to near-capacity pace, and the non-commercial limited-run "Sleep of Prisoners."

No such dreary record has occurred in the last five years. During the 1945-46 season, there were two hits, "Deep Are the Roots" and "Red Mill," and 15 flops up to and including October. For the corresponding period of the 1946-47 semester, the record was "Cyrano de Bergerac," "Iceman Cometh" and "Lady Windermere's Fan," as critical or popular clicks, and 19 flops. For the 1947-48 stanza, the list

(Continued on page 72)

Harrison Available For Only 16 Weeks in 'Venus' Due to Pic Commitment

Because Rex Harrison has a film commitment for next June, he will be available for only 16 weeks as co-star with Lilli Palmer in the Theatre Guild production of "Venus Observed." As a result, the Christopher Fry comedy-drama will have to play a large-capacity Broadway house, possibly the Century, in order to get back its investment on the limited engagement.

With Laurence Olivier, who staged and starred in the original London production of the play, set to repeat his direction, the show will have a tryout tour, if any, within commuting distance of New York. Olivier will be co-starring with his wife, Vivien Leigh, in their dual revivals of "Caesar and Cleopatra" and "Antony and Cleopatra," so he could not commute farther than New Haven or Philly for the tryout.

Fact that the original Roger Furse scenery will be brought from England, will allow a relatively low production cost for the show, but there may be extra stagehands involved for the two-setter, which would tend to increase the operating out. It's figured the show can be produced for about \$40,000, including tryout. Lee Shubert will reportedly supply part of the financing.

The Harrisons, currently making the film edition of "Fourposter" for Stanley Kramer, have about two more weeks of shooting, after which they will come east for preliminary preparations for the "Venus" production. Latter will probably open on Broadway in February.

Prep Negro 'Harvey' Tour In 1-Nites With Wilson

Negro edition of "Harvey," with Dooley Wilson starred, is being produced by Michael Stewart for a tour of one-nighters. Mary Chase comedy is currently in rehearsal under the direction of Barney Ward, with a cast including Sybil Lewis, Reginald Fenderson and Estelle Hensley.

Tour opens Friday night (26) at the Auditorium, Chester, Pa., with a date Saturday (27) at the Lyric, Baltimore, and single appearances thereafter in various eastern cities and towns.

Premature

Washington, Oct. 23. Washington pedestrians passing by the National Theatre one day last week thought that legit had come back to the old E street house, which has been running pix since the segregation dispute with Actors Equity several years ago. A large sign proclaimed: "Pre-Broadway Engagement Beatrice Page in 'The Unhappy Marriage' A New Play by Stanley Krown But across the street a Paramount camera crew was grinding away. The sign was for background shots for an as yet untitled and uncast film.

Unusual Tour Setup for 'Dolls'

Second company of "Guss and Dolls," which opened an engagement last night (Tuesday) at the Orpheum, Kansas City, will play a number of unusually lengthy stands through next January. The current booking of three weeks in Kansas City is believed to be unprecedented. Show closed a spectacular engagement, Sunday (21) in Dallas.

Following this engagement, ending Nov. 10, the Frank Loesser-Jo Swerling-Abe Burrows musical smash plays the week of Nov. 12 at the Orpheum, Omaha; the week of Nov. 19 at the KRNT Theatre, Des Moines; a split-week Nov. 26-28 at the Auditorium, St. Paul; and a 10-day stand Nov. 29-Dec. 8 at the Lyceum, Minneapolis.

The Cy Feuer-Ernest H. Martin production is then booked for four weeks, starting Dec. 10 at the Downtown, Detroit, a relatively rare legit offering for that large capacity house. Tentatively set thereafter is a three or four-week run in Cleveland, followed by a full week in Columbus. The show is booked for an indefinite engagement at the Shubert, Chicago, following the current run there of the road edition of "South Pacific." Meanwhile, the original "Guss" production continues to standee-limit business at the 44th Street, N. Y.

TEST CAMPAIGN SET TO HYPO LEGIT IN 5 STANDS

Test campaign to hypo legit in five road stands is being started this week by the Council for the Living Theatre, in cooperation with the Theatre Guild-American Theatre Society. Drive opens in Pittsburgh with a half-page ad announcement in the Sunday (28) papers, and will also be carried on in Cleveland, Cincinnati, Columbus and one nearby city, probably a split-week booking, to be selected.

Warren Caro, ATS director, will spearhead the effort this week in Pittsburgh, with Gerald Goode, CLT managing director, taking over next week. In each town a local man will be hired for several weeks to arrange public relations and promotional tieups. In Pittsburgh, Fredric March and Florence Eldridge, making a local appearance as stars of "Autumn Garden," will be asked to assist.

In general, the idea of the drive is to build a larger subscription and at the same time increase bookings of touring hits. In effect, this would reverse the negative cycle of dwindling subscription audiences and decreasing bookings that has marked many road towns in recent seasons.

Tough Going Lately For Rochester Arena Theatre

Rochester Arena Theatre, currently in its fourth year, has had tough going with its last two productions, "On Approval" and "Here Today." The 300-seater offers a 48-week season. Its biggest b.o. click so far this season was "Hallowe'en Story," by Philip Pruneau, author of last season's Broadway production, "Cellar and the Well."

'Requiem' Prelim Tryout Is Skedded for Brattle

"Requiem for a Nun," William Faulkner's dramatization of his own novel, will probably be given a preliminary tryout at the Brattle Theatre, Cambridge, Mass. Albert Marre, Brattle producer-director, will stage the play, and is working with the author on the adaptation. Faulkner is due in Boston soon for final scripting huddles. Drama is slated for Broadway production by Lemuel Ayers.

Bway's Best Drama Found At Carnegie Hall in Shaw Lecture-Play 'Don Juan'

If Broadway can't furnish legit—as four flops last week would indicate—let's go to Carnegie Hall. That mecca of the longhairs came through magnificently Monday night (22) with a one-night stand by the First Drama Quartet of Bernard Shaw's "Don Juan in Hell." This is the third-act dream sequence of Shaw's "Man and Superman" which, because of its two-hour length and rather wordy context, has never been done on a N. Y. stage. It's more debate than drama, and it was presented that way at Carnegie, with its four participants, in conventional formal evening wear, standing before a black backdrop, aided only by lecterns, microphones and high stools, to deliver the lines like a lecture or reading. But, although scripts were before them, the performers rarely if ever referred to them, reciting the lines from memory, and enacting them with more spirit and dramatic fervor than in most of the houses on Broadway.

Don Juan in Hell
Paul Gregory presentation of drama in two acts by Bernard Shaw. Directed by Charles Laughton. At Carnegie Hall, N. Y., Oct. 22, 51.
Don Juan..... Charles Boyer
The Devil..... Charles Laughton
The Statue..... Cedric Hardwicke
Donna Anna..... Agnes Moorehead

elling the lines from memory, and enacting them with more spirit and dramatic fervor than in most of the houses on Broadway.

It was a distinguished performance by a quartet of gifted actors, who turned the evening into a brilliant tour-de-force. Participants were Charles Laughton, Charles Boyer, Cedric Hardwicke and Agnes Moorehead, with Laughton getting credit for the staging. Broadway knows a good thing when it scents one, and the hall was jam-packed with first-nighters, celebs, the Times Square crowd and plain thespians.

Shaw's opus was written back in 1901, but most of its lines have pertinence and bite for today. Setting is in hell, with Laughton as the devil, Boyer as Don Juan, Miss Moorehead as Donna Anna, one of the women Juan loved and left, and Hardwicke as the Statue or Commander. Donna Anna's father, whom Juan slew when the parent found him molesting his daughter. But their meeting is years later, when events have a new perspective, and the talk is on anything but the dim events of their personal past.

Barbs Away
The brilliant wit, bright barbs and trenchant comment of the Irish playwright segue swiftly and sometimes bewilderingly from politics to piety, gallantry to war, dwelling on women, the church, war, greed and human nature and the world in general. Shaw spares no one. The talk sometimes is a little too heavy and slow-going, but

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WHOLESALE CHANGES AS 'TATTOO' PREPS TOUR

"Rose Tattoo," which closes Saturday night (27) at the Martin Beck, N. Y., preparatory to going on tour, has undergone a raft of cast changes and is being rehearsed this week. Principal shift involves the ingenue lead, in which Sally Hester succeeds Phyllis Love.

Other changes include Pearl Sommer for Vivian Nathan, Dorothy Estler for Nancy Franklin, Martin Balsam for Robert Carriart, William Major for Andrew Duggan, Connie Davis for Jane Hoffman, Claude Akins for Eddie Hyans, with Bill Froelich taking over the role vacated by Balsam and also understudying the juvenile lead played by Don Murray. Maureen Stapleton and Eli Wallach remain as featured leads in the Tennessee Williams play.

Curious 'Wagon' Ad for Backer Share Sale Stirs Trade; Billy Rose Hinted

Direct Approach

Martin Ashe, who was hired and started rehearsing the part of the foreign correspondent in George Brandt's touring edition of "Season in the Sun," was upped last week to the comedy role of the mag publisher, played in the original by Harold Ross.

He got the job by going direct to the producer's office, after being told by a casting agent working on the show that he wasn't right for any part in it.

Men's Wear Back Of 'Blue Ribbons'

Although it was generally believed in the trade that "Buy Me Blue Ribbons" was financed entirely by Jay Robinson and his parents, the partnership agreement indicates that the young actor-producer and his father actually supplied only \$4,000 of the \$45,000 capital. The play, based on Robinson's own life, was presented by him with himself in the leading role. It drew unanimously bad reviews.

A novel angle of the partnership agreement is that the backers are subject to an overall of up to 100% of their original investment, in contrast to the customary extra levy of from 10% to 25%. Except for Robinson, who is listed as putting up \$1,600, and his father, a manufacturer of men's shirts who is listed as supplying \$2,400, none of the investors is a familiar name in show business. Virtually all are reportedly in the men's clothing line.

Cincy Legit Sked Stays Blank in Aftermath Of Shubert-Union Hassle

Cincinnati, Oct. 23.

Cincy's legit schedule remains blank, as neither the Shuberts nor union biz reps are making overtures to open talks in an effort to settle a dispute over wage boosts. Cancellation last week of the tentative Katharine Cornell engagement for the Cox Theatre, week of Nov. 15, removed the only booking that had been penciled in before Jake Shubert nixed demands of a 10% pay hike by stagehands, musicians and ticket sellers.

Union spokesmen feel that their members had not received a raise for several years, when time for road shows here averaged less than 12 weeks per season. On the other hand, the Shuberts protested that the musicians' local here persists in standby pay for pit crews not needed for dramatic shows.

Only troupe to visit here so far this season was the Duke Ellington-Nat "King" Cole Trio-Sarah Vaughan outfit, which played to a reported 9,000 admissions and \$15,000 gross Wednesday (17) night in Cincinnati Garden. Scale was \$1 to \$2.50. A 14-man standby orchestra was required by the musicians' local, according to a management official.

Garden has the Ice Follies booked for Nov. 15-25 and is dickering with some indie shows, including the "Vanities," in addition to its regular ice hockey league games, with public ice skating for recess gaps, and a sprinkling of boxing and basketball dates.

Julie Wilson Pacted For 2d British Legit in Year

Singer Julie Wilson, who was headliner in the London version of "Kiss Me, Kate," has been signed for her second British legit tour with a year. She's been pacted for the Jack Hylton revue, "We're in the Money," in which comedian Arthur Askey will also appear.

"Money" is slated to open in the provinces Dec. 3. London opening date at the Adelphi Theatre hasn't been determined. Miss Wilson will leave for England mid-November to start rehearsals.

Although "Paint Your Wagon," currently trying out in Boston, is rated a hit prospect for Broadway, one of the backers has not only taken steps to sell his investment in the musical, but has used an unusual and somewhat "unprofessional" method of doing so. Later involved taking a display ad in the dailies in Philly, where the show tried out previous to Boston, to offer the share at cost.

According to Cheryl Crawford, the backer in question is believed to be Billy Rose, owner of the Ziegfeld Theatre, N. Y., where her previous production, "Brigadoon," played. Rose is listed as having a \$14,500 interest in "Wagon," but this is apparently an error, the correct amount being \$13,500. Miss Crawford indicated that she had received numerous offers to buy the share in question, and that her attorney is forwarding all such bids to Rose.

The producer added that under the circumstances she strongly hopes Rose accepts one of the purchase offers, as she would prefer not to have him as one of her backers. The theatre owner could not be reached for comment on the situation, and his associates were unable to confirm that he was trying to sell his slice of the musical.

It's the Publicity

Although it's not unusual for backers to sell their interest in shows, frequently after seeing them out of town, the circumstances of the situation were curious. For one thing, "Wagon" received favorable notices and did smash business in Philly, following it with critical raves and sellout attendance in Boston. Also, instead of unloading his investment quietly, as is the accepted practice in such cases, Rose (if it was actually he) advertised the sale offer, thus tending to give the production a public rap.

The ad, appearing in both the Philly Bulletin and Inquirer, was headed, "Theatrical Investment," and the text read, "If you're interested in investing in a theatrical production, I'm willing to sell my 3% interest in 'Paint Your Wagon,' the new musical by the writers of 'Brigadoon,' which got excellent notices in Philadelphia and is due to open at the Shubert Theatre, New York, on Nov. 5. I own three units under the usual Limited Partnership Agreement, each unit costing me \$4,500, and despite the 'hit' notices I am willing to sell them at cost for personal reasons." A box number return address was given.

Ringling Circus Scion Skedding 16 Weeks Of Legit for Sarasota

Sarasota, Oct. 23.

This resort city will have a professional theatre troupe present eight plays during a 16-week winter season here.

The Palm Tree Playhouse, managed and directed by Stuart G. Lancaster, of Sarasota, has signed 11 Actors Equity performers. They'll arrive Dec. 7 and the season will get under way Dec. 28.

Tudor-style staging will be used, with the audience seated on three sides of the stage. The fourth side will be free for sets.

Lancaster, son of Mrs. Hester Ringling Sanford, of the Ringling circus family, has had 15 years of summer stock and production experience.

Members of the company are Bernice Laren, Hy Kalus, Brandy Field, Bill Edmonds, Sheila Keddy, David Young, Toni Rothe, Frank Rothe, Robert Jurgens, Betty Warren Jones and Paul Bressoud, business manager.

There will be an acting school, the Sarasota Actors Studio, operated by Lancaster, in conjunction with the Playhouse.

Detroit's Two Legiters Lighted Up This Week

Detroit, Oct. 23.

Detroit's two legiters are open this week, first time this season that they have operated concurrently. "Mister Roberts" preemits the Shubert's season.

The Cass, which has been closed a couple of weeks, relighted with "Happy Time," starring Helmut Dantine, in for a fortnight.

Plays Out of Town

"Top Banana" (Phil Silver's
tryout — Shubert, Phila. 122-277)
(reviewed in *Variety*, Sept. 19, '51)

Chi B.O. Upsurge; 'Blondes' \$50,600, 'Wedding' \$17,400, 'Pacific' \$50,200

Chicago, Oct. 23.

More and more, it looks like this will be one of the better legit seasons here. Four hits are now playing—all four showed boxoffice increases last week—and the shows scheduled for the future should help the revitalization.

"Moon Is Blue" had its 200th performance at the Harris Saturday (20) matinee, and ended the week with its biggest gross in the current stand, better than \$23,000. Both "South Pacific" and "Gentlemen Prefer Blondes" are still terrific. "Member of the Wedding," ending its four weeks under Theatre Guild subscription, is looking ahead to heavier grosses during the next four, when the general public gets a chance to buy.

When "Member of the Wedding" moves out of the Erlanger Nov. 10, Lillian Hellman's "The Autumn Garden" takes over two days later. The same theatre will house Edward G. Robinson in "Darkness at Noon" starting Dec. 3. Olivia de Havilland comes to the Erlanger Jan. 7 with "Candida." "Happy Time" opens Nov. 5 at the Blackstone. "Child of the Morning" is set for a Christmas Eve opening at an as yet unnamed theatre.

Estimates for Last Week

"Gentlemen Prefer Blondes," Palace (5th wk) (\$5: 2,200). Sock again, jumping to \$50,600.

"Member of the Wedding," Erlanger (5th wk; 1,394). Profitable again at \$17,400.

"Moon Is Blue," Harris (25th wk) (\$4.00; 1,000). Just under capacity, but with a high for its stand here, a buff \$23,000.

"South Pacific," Shubert (40th wk; \$5: 2,100). Another great week, \$50,200.

Hurok 'Fled' 10G For Two in D. C.

Washington, Oct. 23.

Sol Hurok version of "Fledermaus" rang the bell for a buff gross of nearly \$10,000 for two Constitution Hall performances Saturday (20).

Evening was sold to full capacity of the 3,300 usable seats with hundreds turned away at the boxoffice. Matinee was about two-thirds full. House was sealed to a \$3.60 top. The evening sellout came despite the fact that very few of the public knew that President and Mrs. Truman would attend the night performance, since such information is kept secret to ward off cranks.

Constitution Hall has a very shallow stage and no wings. However, the stage was built forward into the orchestra and flats and curtain were erected, to give an illusion of a normal stage.

Met 'Fled' 24G in 4 Balto

Baltimore, Oct. 23.

The Metropolitan Opera road company of "Fledermaus" essayed four performances at the Lyric here last week (18-20) at a \$4.80 top, and while not reaching a sellout of any single performance, totaled an estimated \$24,000.

Don Swann's season of theatre-in-the-round got under way at the Sheraton Belvedere Hotel with Edward Everett Horton in "Springtime for Henry," claiming \$6,000. John Carradine, in "Tobacco Road," is current, with Claire Luce and Richard Ney set to follow in "Camille."

'Chiffon' Gleans \$14,100 In Week's St. Loo Stand

St. Louis, Oct. 23.

"Black Chiffon," with Sylvia Sydney, Henry Daniell and Alan Marshall in the top roles, wound up a one-week engagement at the American Saturday (20) with \$14,100 b.o. score.

American is currently dark, re-lighting Sunday (28) with "Season in the Sun," starring Nancy Kelly and Victor Jory.

'Cocktail' 22G, Frisco

San Francisco, Oct. 23.

"The Cocktail Party," sixth seasonal Theatre Guild opener, with Vincent Price, Marsha Hunt and Estelle Winwood, moved into the 1,758-seat Curran last Monday (15).

Backed by heavy subscription list and controversial critical reviews, "Party" chalked up a fine \$22,000 for its first frame. House is sealed to \$3.60.

Sadler's Theatre \$45,400 In Full Toronto Week

Toronto, Oct. 23.

On the first full week's engagement of the Sadler's Wells Theatre Ballet North American tour, troupe had a complete sellout at the Royal Alexandra here, with the 1,525-seater sealed at a \$5.50 top for a gross of \$45,400.

Despite the Royal visit which grabbed most of the newspaper space and froze out the ballet's advance publicity campaign, audience reaction was similar to that enjoyed last season by the original company, which included Margot Fonteyn and Moira Shearer. This time, with a dearth of advance fanfare, the current stars were unknown, but Elaine Field, David Blair, Svetlana Beriosova and Donald Britton swiftly built up a following here. Enthusiastic audience response is such that this company can come back any time, this season or next, for another sellout engagement.

21G for Two, Buffalo

Buffalo, Oct. 23.

Sadler's Wells Theatre Ballet, in two nights Monday and tonight (22-23) at Shea's (Loew's) Buffalo, was sold out, standing room included, two weeks before the engagement at a \$4.80 top.

Gross topped an immense \$21,000 for the two performances.

Fourposter' 15½G, 'Wagon' \$37,300, 'Okla' 23G, Hub

Boston, Oct. 23.

Brief hiatus is current in the Hub legit season, with only two theatres alight this week. However both are doing solid biz, with "Paint Your Wagon" in its third

next to last week at the Shubert apparently a smash with capacity biz reported. "Darkness at Noon," bowed into the Colonial for two weeks Monday (22), with plenty of advance boxoffice activity reported. A new play, "To Dorothy, A Son" lights the Wilbur for the first time this season when it premees here Oct. 31 for a two-and-a-half week run.

Estimates for This Week

"Fourposter," Plymouth (1st wk) (\$3.60; 1,200). Fairly good response for this one-weeker. Opened weak but built during stanza. Fairish \$12,000. House is currently dark.

"Okla," Colonial (3rd wk) (\$4.20; 1,500). Wound three-week run with good \$23,000. "Darkness at Noon," sponsored by the Theatre Guild, is current.

"Paint Your Wagon," Shubert (2nd wk) (\$4.90; 1,700). Strong reaction via press and word of mouth, with smash \$38,000. Has extended the run at least another week for continued revisions.

'SALESMAN' WEAK \$7,500 IN WEEK OF ONE-NITERS

Akron, Oct. 23.

Touring edition of "Death of a Salesman," practically fulfilled its title in a string of one-nighters last week. Arthur Miller drama eked out a total gross of only \$7,500 in dates at Bradford, Pa. Jamestown, N. Y.; Meadville, Pa. Ashtabula, O., and finaling Friday and Saturday (19-20) at the Colonial here.

Kermil Bloomgarden production is at the Hanna, Cleveland, this week.

'Kate' Skimpy \$19,100 In 3 Stands Last Week

Reading, Pa., Oct. 23.

"Kiss Me, Kate," with Robert Wright and Holly Harris as leads, grossed a skimpy \$19,100 last week in a three-way split between Scranton, Wilkes-Barre and here.

Cole Porter musical is playing the Gayety, Washington, this week.

'Darkness' \$21,600, D. C.

Washington, Oct. 23.

Second stanza of "Darkness at Noon" racked up \$21,600 at the Gayety Theatre last week, slightly bettering the initial week's mark of \$20,900.

"Kiss Me, Kate" moved into the legit house last night (22). Road company of this musical played the open-air Watergate amphitheatre two summers ago, for two very strong weeks. Effect of this on the present engagement is unknown.

B'way Spotty; 'Remains' SRO \$25,900, 'Yours' \$13,000 (4), 'Ginger' \$12,300 (3), 'Sleep' 10½G (7), 'Ribbons' \$4,200 (6)

Business was spotty last week on Broadway. Several shows registered healthy increases, while others declined. In general, attendance was uneven early in the stanza, but built to sellout proportions at the weekend. General improvement is anticipated this week.

The total gross for all 21 shows last week was \$555,645, or 82% of capacity (for the corresponding frame last year the 21 current shows grossed \$570,100 or 85% of capacity, a rise of 1% over the preceding week).

Week before last the total for 17 shows was \$507,700, or 85%.

Of last week's entries, all were generally panned, with the exception of a few mild notices for "Sleep of Prisoners." The latter made a fair start and has been extended a week to Nov. 17, when it tours. With heavy theatre party bookings, "Faithfully Yours" registered a hefty gross, but it may be a questionable prospect when the advance sale is exhausted.

"Love and Let Love" had a fair advance, and it may be helped by the Ginger Rogers name. "Buy Me Blue Ribbons" has had virtually no trade since its opening and is a doubtful bet after this week.

Of the recent arrivals, "Remains to Be Seen" continues at capacity-plus pace, with "Saint Joan," "Glad Tidings" and "Music in the Air" getting big grosses despite divided reviews. However, a clearer indication will be possible when advance sales are used up.

Only definitely scheduled closing this week is "Rose Tattoo," which winds up a moderate Broadway run to go on tour.

Keys: C (Comedy), D (Drama), CD (Comedy Drama), R (Review), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic figures refer, respectively, to top price, "indicates using two-for-one's," number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net, i.e., exclusive of tax.

"Affairs of State," Music Box (5th wk) (C-\$4.80; 1,012; \$26,874). Nearly \$24,300 (previous week, \$23,800).

"Buy Me Blue Ribbons," Empire (1st wk) (C-\$4.80; 1,082; \$24,196). Opened Wednesday night (17) to unanimously had pans, first five performances grossed under \$4,200, plus \$1,000 for a preview.

"Call Me Madam," Imperial (54th wk) (MC-\$7.20; 1,400; \$51,847). Bettered \$52,300 again.

"Diamond Lil," Broadway (6th wk) (CD-\$3.60-\$3; 1,900; \$32,727). Topped \$14,300 (previous week, \$16,100).

"Faithfully Yours," Coronet (1st wk) (C-\$4.80; 1,027; \$28,378). Opened Thursday night (18) to unanimous pans, first four performances drew nearly \$13,000, plus about \$5,500 for two previews.

"Glad Tidings," Lyceum (2d wk) (C-\$4.80; 995; \$22,845). First full week over \$18,400 (previous week, \$9,500, plus \$2,000 for one preview).

"Guys and Dolls," 46th Street (48th wk) (MC-\$6.00; 1,319; \$43,904). As always, \$44,400.

"King and I," St. James (30th wk) (MD-\$7.20; 1,571; \$51,717). Same, \$51,700.

"Lace on Her Petticoat," Booth (7th wk) (C-\$4.80; 766; \$20,235). Bettered \$9,300 (previous week \$8,900).

"Love and Let Love," Plymouth (1st wk) (C-\$4.80-\$6; 1,063; \$32,000). Opened Friday night (19) to unanimous pans, but Ginger Rogers got generally good reviews as star; first three performances grossed over \$12,300.

"Moon Is Blue," Miller (33d wk) (C-\$4.80; 920; \$21,586). Over \$21,500, new high for the engagement (previous week, \$21,300).

"Music in the Air," Ziegfeld (2d wk) (O-\$6; 1,628; \$48,244). Almost \$39,700 (first week, \$42,500).

"Remains to Be Seen," Morosco (2d wk) (C-\$4.80-\$6; 912; \$25,700). Has yet to have an unsold seat; new house record, \$25,945 (previous week, nearly \$25,900).

"Rose Tattoo," Beck (38th wk) (CD-\$4.80; 1,124; \$28,000). Nearly \$16,700 (previous week, \$16,600); closing next Saturday night (27) to tour.

"Saint Joan," Cort (3d wk) (D-\$4.80; 1,036; \$27,000). Over \$22,400 (previous week, \$21,500).

"Seventeen," Broadhurst (18th wk) (MC-\$6; 1,160; \$36,090). Topped \$27,000 (previous week, \$27,400).

"Sleep of Prisoners," St. James

(1st wk) (D-\$4.80; 900; \$20,000). Opened Tuesday night (16) to three moderately favorable notices (Coleman, Mirror, Hawkins, World-Telegram & Sun; Watts, Post), four tempered nixes (Atkinson, Times, Chapman, News, Kerr, Herald Tribune; Pollock, Compass) and one doubletalk (Garland, Journal-American); first seven performances grossed about \$10,500.

"South Pacific," Majestic (131st wk) (MD-\$6; 1,659; \$50,186). As usual, \$50,700.

"Stalag 17," 48th St. (24th wk) (CD-\$4.80; 921; \$21,547). Bettered \$17,800 (previous week, \$16,000). "Tree Grows in Brooklyn," Alvin (27th wk) (MC-\$7.20; 1,331; \$47,167). Almost \$32,100 (previous week, \$30,500).

"Two on the Alcove," Helliner (14th wk) (R-\$6; 1,527; \$49,563). New high for the engagement, nearly \$48,800 (previous week, \$48,600).

VAUDEVILLES

"Bazels and You," Holiday (6th wk) "Borscht Capades," Royale (5th wk).

OPENING THIS WEEK

"Fourposter," Barrymore (CD-\$4.80; 1,068; \$28,060). Jan de Hartog play, co-starring Jessica Tandy and Hume Cronyn, presented by Playwrights Co.; production financed at \$40,000, cost about \$37,000 (excluding \$3,000 in bonds and about \$3,000 (tryout profit) and can break even at around \$10,000 gross, reviewed in VARIETY Oct. 17, '51, opens tonight (Wed.).

'Athens' \$14,000, 'Moon' 13½G, Phila.

Philadelphia, Oct. 23.

Legit biz here continues on the goodish side, with the two continuing shows reporting upped grosses last week, but the two newcomers no more than fair in attendance.

Booking chart is all filled up now save for Shubert, which has nothing official to follow "Top Banana" until the Mask & Wig show around Thanksgiving. Last-minute booking for next Monday (29) is "Black Chiffon" for two weeks at the Locust, to be followed by "Rose Tattoo" on Nov. 12. Walnut gets "Gigi" (Nov. 8) and then "Nina" (Nov. 19), and Forrest announces "I Am a Camera" on the 12th and "Point of No Return" on the 28th.

Estimates for Last Week

"Top Banana," Shubert (2d wk) (\$5.20; 1,877). Town's only musical zoomed, as expected, to around \$40,300. House has nothing officially booked to follow until Mass & Wig around Thanksgiving.

"The Number," Walnut (2d wk) (\$3.90; 1,340). Profited by fine notices and favorable word-of-mouth to hit around \$13,400. Melo now in third and final week, with "Gigi" following after 10 dark days.

"Barefoot in Athens," Locust (1st wk) (\$3.90; 1,580). House made its delayed reasonable opening with this new play by Maxwell Anderson which got two rave notices and one adverse. In this case ATS subscription helped some, as rank-and-file of playgoers found drama a little heavy \$14,000.

"Moon Is Blue," Forrest (1st wk) (\$3.90; 1,766). Comedy hit presented by third company, started four-week engagement as opposit to "Athens" here and naturally drew second stringers. Just under \$13,500, but should gain.

'CANDIDA' \$14,000 IN K. C., DES MOINES SPLIT

Kansas City, Oct. 23.

Legit season got going in mild fashion here last week with Olivia de Havilland's "Candida" in a four-day stand at the Orpheum Theatre. Play did well enough with five performances from Monday through Thursday (18). Gross went to \$9,600, with a \$3.60 top, in the 1,900-seat house. National stock show proved strong competition.

In two performances in Des Moines Friday and Saturday (19-20), troupe did \$4,400, for a \$14,000 week.

Canton, O., Grocer Stocks Victuals For New Muny Aud. He Manages

Canton, O., Oct. 23—After an 11-year void, this county seat city returned as a big-time booking reservoir with opening of new municipal memorial auditorium. First show—10 performances of "Holiday on Ice," Oct. 2-9—played to 42,000 for an \$88,000 gross. Arena style house drew 4,400 capacity all shows except opening and closing nights. It was Canton's first leer.

Auditorium already has 105 nights sewed up between now and June. Built at cost of \$1,250,000 by city, building will seat 6,000 when portable chairs are installed on rink floor. They'll supplement rows of theatre-style seats around three sides of elevated levels.

Important productions and names slated are "Die Fledermaus" (Met Opera), "Oklahoma," "Kiss Me, Kate," Oscar Levant American Theater Ballet, "Season in the Sun," "Skating Vanities," Nelson Eddy and "Mr. Roberts."

Among other top bookings are Negro company of "Harvey," Gene Autry, Golden Gloves boxing, "Passion Play of Black Hills," "Naughty Marietta," Canton Civic Opera, Sportsmen show, Shrine Circus.

Boxing and wrestling cards will be staged, probably every other Tuesday, depending on availabilities. College basketball will tee off with Geneva and the Canton Collegiates next month.

Auditorium manager, appointed by Mayor Thomas H. Nichols, is Ralph Smith, former concert booker-manager, and radio writer-a-lor. Also owner of a grocery store here, Smith booked and promoted concerts for Farrar, Kreisler, Rachmaninoff, Sousa, White-man and others, beginning in 1919. In 1930-31 he managed Parn-

mount houses in Toledo, Houston and Dallas before returning to Canton and retailing. He's also the "Corner Grocer" five mornings weekly over WHBC, writing and acting a co-op with Carol Adams.

Most of the road shows and concert stars scheduled are being brought and underwritten by LCL Presentations, Inc. It's a recently-organized combine of three men in the scrap iron and steel business: Mike Chase of Canton, Stan Luntz of Cleveland, and Harry Lashinsky of Charleston, W. Va. Resident manager for LCL is Lewis Platt of Akron. "Official" dedication of the and will occur Nov. 4, two days before municipal election, with the Canton Symphony Orchestra one of the attractions.

Shows in Australia

(Week ending Oct. 13)

SYDNEY

"September Tide" (Williamson), Royal.
"Ice Follie" (Tivoli), Tivoli.
"Will Any Gentleman" (Ful-ler), Palace.
"Ladies Night in Turkish Bath" (Celebrity), Empire.

MELBOURNE

Horovansky Ballet (Williamson), His Majesty's.
"Moon Is Blue" (Williamson), Comedy.
"Chez Paree" (Tivoli), Tivoli.
"See How They Run" (Carroll), Princess.

BRISBANE

"Let's Make an Opera" (Arts Council), His Majesty's.
"Strip, Look & Listen" (Wal-lace), Royal.

Gottfried Reinhardt, son of the late Max, writing historical film about "Castle Leopoldskron" in Salzburg.

L.A. Biltmore Schedules Five Shows Through Feb. To Offset Late Preem

Los Angeles, Oct. 23. Biltmore Theatre, local UBO outlet which has been dark since Aug. 4, rekindles next Monday (29) with the Ballet Theatre, first of a quintet of offerings that will take the house through Feb. 9 with only one dark week. Two of the five will be included in the local Theatre Guild-American Theatre Society subscription season.

Ballet will be followed Nov. 12 by the Lewis and Young Coast production of "The Cocktail Party," starring Vincent Price and Martha Hunt. "Cocktail" and "Member of the Wedding," which follows it on Dec. 4 for three weeks, are the Theatre Guild presentations.

Scheduled local stand of "Candida," starring Olivia Dehavilland, has been canceled and in its place local legit-goers will get "Peter Pan." The Veronica Lake-Lawrence Tibbett offering opens Christmas Eve for three frames, after which the house goes dark for one week.

It relights Jan. 21 with "Mr. Roberts." Original company, with Henry Fonda, was the first Guild offering of the season here; winding a socko six-week run Aug. 4. Road company will have Tod Andrews in the little role and remain here three weeks.

Only other definite booking at the Biltmore at this moment is "Rose Tattoo," which is due in April 14 for three weeks. It's expected that "Oklahoma" and "Kiss Me, Kate" will play return dates here this year, and there's a possibility the Coast will get a look at "The Moon Is Blue" and "The Happy Time."

Equity Library Show

(Oct. 22 Nov. 4)

"Amphitryon '38"—Lenox Hill Playhouse, N. Y. (24-28)

Legit Bits

Continued from page 68

Beryl Towbin has succeeded Carol Percy as one of the dancers in "King and I."

"Weekend Concerto," adapted by Frederic Hardt from Hermann Bahr's "The Concert," will be tried out at the Centre Playhouse, Rockville Center, L. I., starting next Tuesday (30). Guthrie McClintic is mulling a revival of Clemence Dane's "Come of Age," with Judith Anderson in her original role.

Robert W. Dowling was elected chairman of the board of the American National Theatre & Academy at the organization's annual meeting Monday (23) in New York. He succeeds C. Lawton Campbell, who becomes honorary chairman. Others elected include Helen Hayes, president; Vinton Freedley, honorary president; Moss Hart and Cheryl Crawford, vice-presidents; Gilbert Miller, treasurer; George Somnes, assistant treasurer; George Freedley, secretary; and Clarence Derwent, vice-chairman of the board. Named to the board were Milton Weintraub, Warren Caro, Robert Whitehead, Louis M. Simon and Margaret Webster.

Richard Kraemer, producer of "Faithfully Yours" and co-producer of "Affairs of State," goes to the Coast next week to powwow with author N. Richard Nash on casting and a director of "See the Jaguar."

"Broken Quiet," William Capeland's two-act which was chosen by the Cleveland Playhouse for its 1950 presentation, gets a two-week tryout at the Geiler Theatre, Los Angeles, starting Saturday (27) as a possible prelude to Broadway.

Dale Wasserman named production manager of "My L.A.," revue slated to bow on the Coast Nov. 28.

Elaine Stritch will play the columnist, first originated by Jean Casto, in Julie Styne's revival of "Pal Joey." Len Smith, Jr., who was assistant stage manager of "Mister Roberts," has optioned "Hoist the Green Sail" by Norman Brooks and John L. Gerstad, which he hopes to produce on Broadway this season.

Sam Zolotow, N. Y. Times legit reporter and horse race addict, was given a pair of binoculars last week at the Drama Desk luncheon, in appreciation of his two years' presidency of the group.

Producer Robert Whitehead, managing director of the ANTA Play Series, has announced that this season's series will include productions of O'Neill's "Desire Under the Elms," to be staged by Harold Clurman; "The Circus of Dr. Lao," dramatized by Gwen Conger and Nathaniel Benchley from the Charles G. Finney novel, "Mrs. Thing," a revised version of Mary Chase's "Mr. Thing," and possibly Shakespeare's "Timon of Athens" with Jose Ferrer and an unselected new play with Helen Hayes. As part of the operation there will be a studio group designed to develop into a permanent acting company.

Program credits printed out of order caused omission of one actor in last week's review of the Yiddish play, "The Magic Melody," at Public Theatre, N. Y. Juxtaposed out of his due was Feivush Finkel, a lively comic.

Richard Skinner, who finished his season as producer at the Olney, Md., Theatre only two weeks ago, was linked as company manager of the "Moon Is Blue" third company, and joined troupe in Philly Monday (22). He replaces Charles Mulligan.

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

"Autumn Garden" (road)—Kermit Bloomgarden, prod.; Harold Clurman, dir.; Fredric March, Florence Eldridge, stars.

"Child of the Morning" (D)—Eddie Dowling, John MacArthur, prods.; Dowling, dir.; Margaret O'Brien, star.

"Dinosaur Wharf" (D)—Terese Hayden, prod.-dir.

"Fancy Meeting You Again" (CD)—Chandler Cowles, Ben Segal, prods.; George S. Kaufman, dir.

"Gigi" (C)—Gilbert Miller, prod.; Raymond Rouleau, dir.

"Harvey" (Negro) (road)—Michael Stewart, prod.; Barney Ward, dir.; Dooley Wilson, star.

"I Am a Camera" (D)—Gertrude Macy, Walter Starcke, prods.; John van Druten, dir.

"Lo and Behold" (CD)—Theatre Guild, prod.; Burgess Meredith, dir.; Leo G. Carroll, star.

"Never Say Never" (C)—Albert H. Rosen, Lester Meyer, prods.; Robert Sinclair, dir.

"Nina" (C)—John C. Wilson, prod.; Gregory Ratoff, dir.; Gloria Swanson, David Niven, stars.

"Point of No Return" (D)—Leland Hayward, prod.; H. C. Potter, dir.; Henry Fonda, star.

"Season in the Sun" (road)—George Brandt, prod.; Burgess Meredith, dir.; Victor Jory, Nancy Kelly, stars.

"To Dorothy, a Son" (C)—Her-man Shumlin, prod.-dir.

Dallas Legit

Continued from page 64

\$10,000 this summer for improving the physical plant. New seats and air-conditioning were installed and two structural additions provided a workshop and storage room. New and larger restrooms were included in the renovation. Showplace is a theatre-in-the-round, seating 400, and is situated in the fairgrounds of the State Fair of Texas. Ample parking space for automobiles is adjacent and a streetcar line is one city block away.

State Fair of Texas has set three dates. "Peter Pan," with Veronica Lake and Lawrence Tibbett, is due Nov. 10-12. Also dated for the 4,300-seat showhouse are "Gentlemen Prefer Blondes," with Carol Channing, and "Die Fledermaus," both in February. Manager Meeker is interested in pacting any top Broadway show on tour. Only a stone's throw away from Theatre '52, house has generous parking space and public transportation at its door.

Interstate Circuit, Inc., has a tantalizing array of offerings dated for its downtown 1,800-seater, the Melba, in the heart of theatre row. Ballet Theatre was here last night (Mon.), "Death of a Salesman," "Kiss Me, Kate" and "Darkness at Noon" are dated for two nights each in January. "Mister Roberts" comes in Feb. 29-Mar. 1. Melba is Interstate's local legit house, with five bus lines at its door and four large parking stations one block away.

Three Non-Pro Groups

Most active of the three non-professional groups is Civic Playhouse, with an ambitious schedule of nine plays, including "Duet for Two Hands," "The Wisteria Trees," "Billy Budd" and "Ring Around the Moon." Players have been successful through the summer, utilizing a former suburban film house with 800 seats. Stagings are one-week stands and a subscription of \$20 is good for any six offerings.

Revived Dallas Little Theatre will use the auditorium of Highland Park Town Hall for two stagings; one in October, the other in December. Theatre Tomorrow has two plays on its agenda; however, the group plays in the auditorium of a new warehouse in the levee district, where off-street parking space is ample, but public transportation is too distant.

Shouldn't the coming legit season be as successful as expected, certainly no fault can be found with the critics. John Rosenfield, amusements editor of the Morning News, has untold influence in swaying playgoers. Often termed the "cultural dictator of Dallas," he heeds to the line and, extremely qualified, calls 'em as he sees 'em. However, Rosenfield's pages are liberal with legit notices.

Critic Clifford M. Sage, of the p.m. Daily Times Herald, devotes ample space to drama news, and also is a well informed appraiser of curtain fare.

AVAILABLE FOR A 16 WEEK OUTDOOR SEASON MAY THRU AUGUST, 1952

KISS

ME,

KATE

with

ROBERT WRIGHT

MARILYN DAY

HANK HENRY

HOLLY HARRIS

FRANK DERBAS

SPARKY KAYE

Music and Lyrics by

COLE PORTER

Book by

SAM and BELLA SPEWACK

We are discussing the advisability of playing the national company of "KISS ME, KATE" featuring Robert Wright, Holly Harris and the original Broadway cast, covering the sixteen week period ranging from the beginning of May through August, 1952. We have in possession the physical production (in all respects comparable to the physical production played in conventional theatre bookings) available for such outdoor performances. In situations in which there are no facilities for flying the scenery we are equipped with alternate flats and set pieces. In order that we may establish a practical approach to the advisability of such an outdoor season, we wish to ascertain your interest in playing "KATE" and we request you to provide us with the answers to the following questions:

1. What time in May, June, July and August do you have available for this production?
2. What is the seating capacity of your outdoor theatre?
3. Will you provide us with details of your stage facilities?
4. What facilities are there in your outdoor theatre for electrical equipment?
5. What are your normal price scales? What is the potential capacity per week at your price scales?
6. How many performances do you in all practicality envision for Kate at your outdoor theatre?
7. Have you ever played musical comedies or operettas at your outdoor theatre in the past?
8. What are your transportation facilities from the center of the population to the outdoor theatre?

Please Reply to: "KISS ME, KATE"

SALEM COMPANY

200 West 57th St., New York, N. Y.

London Legit Bits

London, Oct. 16

"The Moment of Truth," new play by actor-playwright Peter Ustinov, goes into the Adelphi Theatre after a six-week tour. Play got fine notices at opening Oct. 13, at Theatre Royal, Nottingham; is presented by Linnit & Dunfee, and stars Eric Portman. This is first time in three years that the theatre has set a straight play. But Jack Hylton, lessee of house, liked it so much that he booked it on rental and percentage. . . . Playing lead in revival of "Maid of the Mountains," Clement McCallin was offered lead in tour of "Kiss Me, Kate" for Australia, which he had to turn down, as he doesn't sing. . . . Anthony Hawry has engaged Derek de Marney to direct E. Litvinov's new play, "Magnolia Street Story," based on Louis Golding's book of same name, which opens prior to West End run Nov. 3 at his tryout spot, the Embassy, Swiss Cottage.

Michael Todd in Zaragoza filming landscapes and popular dances. He also made some shots of bull-fights and processions.

1. while David Evans
e Johnston do a

Literati

'Show Biz' Into 24 Edition

"Show Biz From Vaude to Video," by Abel Green and Joe Laurie, Jr., which Henry Holt & Co. will publish Nov. 7 at \$5, has gone into its second edition even before. First edition of 10,000 copies, in itself extraordinary for a \$5 book, was pre-sold last week.

Banshees To Honor McManus

Banshees' luncheon on Nov. 8 in the grand ballroom of the Waldorf-Astoria, N. Y., will honor George McManus, cartoonist of "Bringing Up Father," with the Banshees' silver "Lady" statuette. It's the McManus strip's 40th anniversary. In traditional "Maggie & Jiggs" style, occasion will feature corned beef and cabbage.

Gazette Goes Highbrow

The 107-year-old Police Gazette has taken a turn for the serious. Oldtime sports-and-sex monthly is now running stories on political events and figures, having started in its September issue with an eight-installment series on "Hitler Is Alive." November issue skips start of a "Secrets Behind the Stalin Curtain" series.

Girlie angle has been cut down to one full-page pic per issue, although crime stories and nostalgic prizefight pieces still get big play. Mag claims sales jumped 200,000 copies with September issue, on basis of the Hitler "expose."

Beaufort's New Stint

John Beaufort, an editor of the weekly mag section of the Christian Science Monitor, is being transferred Nov. 1 to a general reviewing stint in New York for the daily edition. He'll cover legit, films, television and the other lively arts.

Before taking the mag stint in Boston several years ago, Beaufort headed the Monitor's New York office and covered Broadway legit. His wife is actress Francesca Brunning.

Peter Duncan's 'Town'

Peter Duncan, who, for the past four years has been editor and producer of the British Broadcasting Corp. Saturday radio feature, "In Town Tonight," has described some of his experiences in a book bearing the title of his program, published in London by T. Werner Laurie. The radio program, a news magazine feature which started long before the war, specializes in three-minute interviews with visitors to London, and regularly includes show biz celebrities from New York, Hollywood and elsewhere.

In a light, entertaining style, Duncan describes his experiences and problems. He devotes an entire chapter to the Danny Kaye antics that nearly caused havoc in the studio.

34th Annual Awards

Publishing industry's third annual National Book Awards will be presented in N. Y. Jan. 29 to authors of the three most distinguished tomes of 1951. Committee consists of reps of the American Booksellers Assn., American Book Publishers Council and Book Manufacturers Institute.

John Mason Brown will emcee.

Prentice-Hall's Show Biz Books

Ken Giniger, editor-in-chief of Prentice-Hall, has two new show biz books pending, one by Gertrude Lawrence on "Acting," and the other by Noel Coward on "Playwriting." Their autobiographies have been published previously by Doubleday, and a cavalcade of Coward's plays have also been previously issued.

New Harper Tomes

New tomes on the Harper winter list include "Through Charley's Door," a nostalgic memoir of Marshall Field's in Chicago by Emily Kimbrough, due in February; "Creative Dramatics," by Ruth G. Lease and Geraldine Brain Siks, tome on helping children create their own plays, due January; "Masterpieces of World Literature," digests of 510 novels and plays, edited by Frank N. Magill assisted by Dayton Kohler, with an intro by Clifton Fadiman (January); and "Public Loyalties and Private Morals," edited by R. M. MacIver, with contributions by Lyman Bryson, Robert Saudek, Roger N. Baldwin and others (February).

Fiction titles include "Awakening," by Jean-Baptiste Rosal, 17-year-old novelist (January).

Harper's publishing the musical version of "A Tree Grows in Brooklyn," by Betty Smith and George Abbott; music by Arthur

Schwartz and lyrics by Dorothy Fields. Same pub bringing out Oscar Berger's illustrated guide on how to caricature titled "My Victims." Robert Coughlan's "The Wine of Genius," the story of Maurice Utrillo, "For Better or Worse," by Morris L. Ernst and David Loth, "The Story of the Rockefeller Foundation" by Raymond B. Fosdick, with an introduction by John D. Jr., "Grandma Moses My Life's History," the saga of Anna Mary Robertson Moses; and Volume II of J. B. Priestley's plays. All are fall and winter items.

Versatile Novelist

Novelist Mary Lasswell is putting finishing touches on a musical, "Lonely Star," for which she's written music, lyrics and book. Miss Lasswell, whose books "Suds in Your Eye," "High Time" and "One on the House" have been published by Houghton Mifflin, has her latest, "Wait for the Wagon," scheduled for this month's release.

CHATTER

Painter Marc Chagall biographed by Isaac Klossok, with Philosophical Library publishing.

George Frazier has piece on Lilli Palmer in November issue of Hollywood Press Syndicate.

Jack Souers left for a six-month tour of South America for the Hollywood Press Syndicate.

Eli Leslie obtained new outlets for his "Annie Oakley" comic strip in Sydney and Barcelona.

Tom Blackburn's latest historical novel, "The Long Walk," will be published by Doubleday.

Harry Bull, Town & Country editor, rushing completion of a bio of the late William R. Hearst.

Betty Parsons Ragsdale in Hollywood for 10 days rounding up fiction writers for McCall's mag.

Leslie M. Le Cron's new tome, "Experimental Hypnosis," will be published in spring by Macmillan.

Dr. Ivar Harrie, editor of The Expressen, Stockholm, visiting Memphis and readying article on Dixieland life.

"An Unfound Door," first novel by Al Fine, film editor of Holiday magazine, to be published by Little, Brown Nov. 6.

"Ross and the New Yorker," tome on the mag's editor, Harold Ross, by Dale Kramer, is due from Doubleday Nov. 8.

Joseph Lopker has been appointed art director of the American Weekly. Jean Pastorek was named managing art director.

Louis Blancoll, N. Y. World-Telegram-Sun music critic, who did the Mary Garden "autobio" working on one about Mary Pickford.

Legit pressagent Dick Williams is new managing editor of Theatre Arts. The mag is seeking a new editor to succeed Eileen Tighe, who recently resigned.

"Pogo," by Walt Kelly, book of comic strips based on the newspaper series, to be published by Simon & Schuster Oct. 29 in paper-back \$1 edition.

Alfred A. Knopf has founded the Charles Austin Beard Memorial Prize, of \$500, for a work in even years on political science and in odd years on American history.

"Slightly Underwritten," a collection of cartoons about insurance, edited by Thomas L. Stix and Thomas L. Stix, Jr., will be published by Simon & Schuster Oct. 30.

Opera diva Helen Traubel turns authoress with a Simon & Schuster whodunit titled "Metropolitan Opera Murders" — a backstage mayhem at the Met not in the libretto.

Horace Sutton writing a book on "The Waldorf-Astoria" for Henry Holt & Co. Latter's veepee Bill Buckley has been huddling the Waldorf's Claude C. Philippe on the project.

Profs. Louis L. Snyder and Richard B. Morris, who did "Treasury of Great Reporting," have edited "They Saw It Happen," eyewitness reports of great events. Stackpole will publish Nov. 5.

Bill Ornstein, M-G trade contact, appears in the current issue of American Hebrew with a short story, "Growing Boy," and in current American Jewish Times Outlook with another, "The Apprentice."

Frank Kane, mystery author, launches a new mag for writers, "Report to Writers," Nov. 1. First edition will include articles by James T. Farrell, Russell Janney, Samuel Shellabarger and Kyle Crichton.

Jerome S. Meyer, best known for his science books for youngsters, has a new one, for children

under 14. It's "Picture Book of Radio and Television," an explanation of those fields, and the earlier inventions that made them possible. Lothrop, Lee & Shepard publishing.

An estimated 17 city-and-state-side editorial staffers were axed last week from the Chicago Herald-American, following an earlier exec shakeup. Personnel trimming has likewise been done on Hearst's midwest INS bureau.

Charles Roberts, ex-reporter for the Chicago Sun-Times and Chicago Daily News, takes over this week as midwest editor of News-week mag. Roberts, an erstwhile shipmate of the late author Thomas Heggen, is credited with the nameplate for Heggen's "Mister Roberts."

Comics Battle

Continued from page 1

said years ago still holds good," offered Cantor, in the traditional quote of show business, "leave them wanting." Two encores are fine but nine just peters out.

45 Minutes OK

While contending that 30 minutes is long enough for any comic, he would be willing to accept a compromise of 45 minutes. He pointed out that Sid Caesar and Imogene Coca, who are on and off for 90 minutes every week, are "eating up material faster than it can be created." He believes the strain is beginning to tell because some of their routines have been repeated four or five times.

The 45-minute segment also appeals to Jack Benny, who feels that it suits the elements of his show. An hour show, he contends, forces him to press too hard to fill, yet on the other hand, the half-hour cramps him just a little. Red Skelton finds the half-hour to his liking because it affords him just the right spread for his type of intimate comedy.

Bob Hope is "delighted" with the half-hour format and believes that an actor can prolong his professional life by not being called on to do too much at one time. He contends there is too much filler on an hour show and a better performance invariably comes from a shorter, more compact show.

Sigurd Larmon, proxy of Young & Rubicam agency which has 11 television shows in the shop, also foresees a short life for the hour show just as it passed in the later years of radio. Sponsors who pour millions in TV also favor the shorter programs, with products impressed at shorter intervals and pounded more often for identification, give the advertiser a better return for his lavish outlay. The weekly tab of over \$100,000 for an hour show is growing like a jackpot and some clients feel they're being "priced out of the market." The solution, most feel, is to go along with the shorter program trend.

Four Flops

Continued from page 67

up to and including October included "Medea" and "Winslow Boy" as hits, plus 15 flops. In 1948-49 the record included "Edward, My Son," "Private Lives," "Where's Charley?" and 16 flops. In 1949-50 there was one hit, "I Know My Love," and 10 flops. Last season, the June-through-October lineup included "Affairs of State," "Black Chiffon," "Season in the Sun," "Call Me Madam" and 11 flops.

Outlook a Little Bullish

With three more productions due before Nov. 1, the present season has a chance to raise the average a bit. The entries are tonight's (Wed.) "Fourposter" and the next week's "The Number" and "Barefoot in Athens." While none is an indicated smash, all three are rated fairly good prospects.

Even if all three of the shows elick, however, the overall prospects for the 1951-52 season are dismal. Except for the limited-run engagement of last season's London hit, the Laurence Olivier-Vivien Leigh dual revivals or "Caesar and Cleopatra" and "Antony and Cleopatra," there are few distinguished prospects.

The fact that Rodgers & Hammerstein, Irving Berlin, Frank Loesser, Cole Porter and Arthur Schwartz have no new projects leaves a dreary picture in the musical field, with the incoming "Top Banana" and "Paint Your Wagon" as the likeliest entries. In the dramatic classification, Arthur Miller

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Oct. 23

On a "Breakfast Club" program not long ago, a Belgian and a Norwegian agreed that what distinguished America from their own countries was pace. Everybody over here was in a rush. At home, the visitors agreed, people took business more leisurely.

Don McNeill said he had been to Norway two years ago and people seemed to move just about as fast there as over here. "That must have been on a football day," said Mr. Myklebust, whose name Hon. Don wouldn't attempt to pronounce, though he has Cliff Peterson, a ski jumper, as his producer.

There was another contribution to the seminar on release that day. A lady said what she noticed most about Chicago was that there were so few old people around the town. This plainly puzzled all hands. Of course, in a town where speed is the first law of survival old people would either be killed off or would have to retreat to a place like California, where they could at least be run over in a more balmy climate.

After that interview, Patsy Lee and Johnny Desmond went into a song entitled "Out of Breath," indicating that these seemingly hell-skitter radio programs have a continuity of sorts after all. Having shilled one morning for crippled children on the "Breakfast Club," I got a better opportunity to see how these programs operate. Considering this one runs an hour and involves two singers, a batch of out-of-town trippers (mostly mad females) the adlibbed antics of Sam Cowling, the brilliantly bucolic monologs of Aunt Fanny, three different spiliers for three different sponsors, and Eddie Ballantine's 18-piece band featuring pianist Bill Krens, the show runs amazingly smooth. This is undoubtedly due to the Hon. Don. If there is anybody more suave in luring people on stage and, what is a good deal more difficult, getting them off again, than Don McNeill, I find his name in no dossiers on politesse released by the State Department. In fact, the striped pants set could learn a lot from Hon. Don in this matter of painless brushoffs of the sort of people who love you and are therefore more easily hurt when stepped on.

McNeill For McManners

Instead of going off each summer to hunt and fish, the Hon. Don ought to occupy the chair in protocol at Georgetown U.'s foreign service school. If Gertrude Lawrence, with practically no schooling to speak of, can teach dramatic appreciation at Columbia U., "Can't She do it?"—Ed., Don McNeill is surely qualified with that Marquette degree to teach good manners on the international level.

In his own field I insist McNeill is magnificque. What if a guest becomes a pest now and then, and when coached to air the wonders of Philco refrigerators (one of Hon. Don's sponsors) goes overboard and pans Kelvinator (a rival product)? How can a housewife know that it is absolutely lese majeste to heel a rival's product while hailing a sponsor's?

These are the sort of surprises that add suspense to a live show and put an m.c. on his mettle. "Breakfast Club" suffers from few bugs of this sort and the fact that it runs so smoothly is due to the bonhomie (or is it Hon. Am?) of Don the Beachcomber.

Just why this show is called the "Breakfast Club" must confound foreigners. McNeill changed it from "The Pepper Pot" to its present bite-and-beat-it billing back in 1933. As far as I know, McNeill has no piece in an eatery and if he breakfasts at all it must be around 5:30 a.m. in his Winnetka, Ill., manse, 20 miles away from the Loop.

Switch: Breakfast Club Sans Breakfast

The late Tom Breneman's "Breakfast at Sardi's" (Hollywood) fed guests, and Bill Slater's present show, "Luncheon at Sardi's" (New York), feeds them. So, too, does Tommy Bartlett's "Welcome Travelers." But the "Breakfast Club" breaks fast with no member of the java set.

This is just as well, because the mere idea of eating a petit dejeuner in public is unsettling to almost every continental's digestive tract anyway. Their idea is that breakfast should be eaten, if at all, in bed. Privacy is its code word. Getting up at the crack of dawn and hurrying miles to reach a big-town theatre for a convivial get-together is their idea of a civilization that is all books, slices and fading puts, in brief, crazy.

But McNeill has managed it so well and so long that only windmill titlers would combat it at this point in the nation's entertainment history. In fact, about a year ago Hon. Don moved the whole troupe into the evening field of TV. Philco took up the tab. It operates from the same ABC Civic Studio where the "Breakfast Club" works mornings. Between the orchestra and the balcony it can seat 750. The troupe claims it puts in 1,037 man hours a week.

Not Counting the Audience?

A total of 87 persons are involved in "McNeill's TV Club," which is only one evening a week, as opposed to 36 stars and staffers who handle the daily breakfast hour.

All these people must really work hard between shows because at 7:30 a.m. everything is as quiet around ABC's Civic Theatre as the Yankee Stadium on All Souls Day. Oh, Johnny Desmond and Patsy Lee may be around warming their pipes, but the rest of the cast doesn't appear till a few minutes before the show goes on the air at 8 a.m. From then till they sign off an hour later the whole thing runs as smoothly as a Servel refrigerator (Oops!).

A year ago the master of these early-morning revels signed a 20-year contract to continue his "Breakfast Club" broadcasts for ABC. By then, McNeill, with 37 years of Loop tramping behind him, will only be 63. Wasn't that the age when Jack Benny began his climb upward?

is "working" on a script; there's no indication that Tennessee Williams will have anything, and there are no other particularly exciting prospects.

The cause or causes of this basic situation seem to be of a creative, rather than economic, nature. Although production and operating costs continue to soar, constantly increasing the difficulties of doing new shows or trying to keep current ones running, boxoffice conditions have been unusually bullish. There's obviously plenty of available patronage for good shows, but the discouraging fact appears to be that the supply of suitable scripts is steadily dwindling.

'Don Juan'

Continued from page 67

as masterfully handled here, is generally a triumph and treat.

Laughton has some of the best lines and handles them superbly. Occasionally, in his exuberance, he fails to discipline himself, so that the devil is made to appear a bit of a pansy. Boyer, though hand-

capped a little by his accent, does a brilliant job, with some of the longest speeches in the play allotted to him, but all delivered with fire and passion. Hardwicke, with not too many lines, comparatively, speaks them with telling underplaying, for a polished assist. Miss Moorehead, highly decorative, has the weakest part, but makes each moment felt, and gives an excellent account of herself.

Off 4 d on since last February, this talented quartet has been barnstorming the country on one night stands with "Juan," plus a visit to England. Group has played to packed houses, grossing \$325,000 to date from 115 stands in 35 states. Group has hit as high as \$32,000 in a week's take. Production, though of the simplest, is unusually expensive to operate, producer Paul Gregory claiming weekly expense of \$16,280. Carnegie Hall take was \$9,615.

Group is appearing tomorrow night (Thurs.) in Brooklyn's Academy of Music, also to a long-sold-out house, but plans are under way for a regular Broadway run, of about four weeks starting late December.

Broadway

Gene Autry hosted cocktail party at the Hampshire House Monday (22).

Sammy Lee, vet stager long in Hollywood, invading the TV field in N. Y.

Louis Lipstone, head of Paramount's studio music department, back from Europe.

Douglas Fairbanks, Jr., among the speakers at the N. Y. Herald Tribune forum today (24).

Ray Brock back from Ankara and the Middle East belt for ABC and UP, now lecturing in the U. S.

Tony DeMarco has added a Buffalo apartment house to his realty investments. That's his home-town.

New Yorker's editor Harold Ross getting around more, despite his long illness, but still accompanied by a male nurse.

Foreign Language Press Film Critics Circle voted a special mid-season citation for Harry Popkin's indie pic, "The Well."

Meyer Davis will conduct his orchestra for the Elsa Maxwell dinner sponsored by ANTA at the Plaza Friday night (26).

Charles O'Brien Kennedy, (Samuel French play service) bedded in University Hospital. Ditto William Degen Weinberger at Polyclinic.

Grace Kelly, femme lead in Stanley Kramer's upcoming United Artists release, "High Noon," in from the Coast for several weeks.

Richard Day, art director for Samuel Goldwyn in from the Coast for conferences with the producer on the upcoming "Hans Christian Andersen."

Robert Q. Lewis taped a Maurice Chevalier interview in Paris wherein the French star denied any and all Communist ties or sympathies.

Anatole Litvak, co-producer and director of 20th-Fox's "Decision Before Dawn," returned from Europe yesterday (Tues.), where the film was made.

While London music publisher Reg Connelly is in N. Y. for a month on business his wife is at their Nassau home in the Bahamas where he joins her later.

Cornelius Vanderbilt, Jr., heads out on his fall lecture series this week with pic, "Europe Today," which he filmed on a tour of the Continent to illustrate his talks.

Roger Wolfe Kahn, ex-band-leader-songwriter-son of banker Otto H. Kahn, late patron of the arts, now a test pilot for jet planes at the Grumman plant on Long Island.

Connie (Mrs. Jerry) Wald joining her husband in New York today; her first trip to her native Gotham in four years. Wald and his partner Norman Krasna flew in Sunday.

Benay Venuta in and out of town after two guests on "Strike It Rich" and the Faye Emerson TV shows. She returned to the Coast over the weekend where she has own video series.

Horace McMahon off on p. a. tour of eight cities on behalf of Paramount's picturization of "Detective Story," in which he is featured. He's playing part he created on Broadway.

British film man Ben Henry and his wife, Ciss, back from a disappointing Mexican detour from Hollywood. Gothaming until their Oct. 30 sailing on the Queen Elizabeth back to London.

London producer Jack Hylton has taken a permanent N. Y. apartment as the cheaper way of operating internationally in light of his frequent flights to o. o. the Broadway legit scene.

Nick John Matsoukas, ad-pub chief for Skouras Theatres, took over a similar post at the Rivoli. Bill Tell facked for the house before it closed for the summer, but is now in the publishing field.

Charles LeMaire, exec director of 20th-Fox's wardrobe department, in from the Coast to work out fashion fleups with stores on the company's "Golden Girl," which prems at the Roxy next month.

Playwright-novelist Arthur Kober's 9½ year old Cathy collaborating on a school play, "Misfortune Can Bring You Good Luck," with Geraldine Stagg, daughter of radio-TV producer Jerry Stagg, of ditto age.

Arthur Kober flew over to London, for a month, with the Joshua Logans to continue scripting their "Wish You Were Here," musicalization of "Having Wonderful Time." Logan, of course, is needed in London to stage "South Pacific" (Mary Martin).

Charles Moss, operator of Broadway's Criterion Theatre, held a cocktail-buffet party yesterday (Tues.) at the new Lee Theatre, Fort Lee, N. J., to preview the house to press and other invited guests. Theatre, which he'll also operate, tees off its regular schedule today.

Maurice Weir joined Lillian Scharf Small's atelier of antiques,

etc. on Madison Ave. She may be commuting more to the Coast with her agent-husband Paul Small incidentally, her brother, Dore Scharf, the MGM production boss, is due east this week.

Palm Springs

By Marjorie G. Pohl

Guadalajara Trio returned for season at Doll House.

Virginia Field and Willard Parker honeymooning here.

Rogers Ranch Club opened Cass County Boys to return there in November.

George Brown, former head of Paramount studio publicity, purchased La Serena apartments.

Bonnie Baker, Noonan & Marshall, Frank Ortega, orch opened Starlight Room for two weeks.

Desert Museum, with full winter schedule of films and lectures, opened 12th season Oct. 15.

Tennis Club leased to former Los Angeles House of Murphy owners George Sawtelle and Sam Taylor. To open Nov. 15.

Bob Howard (Andrea Leeds) made deal for purchase of Colonial House. To be completely renovated before opening, probably in November.

Frankfurt

By George F. Gaal

"Desert Fox" (20th) scheduled for November release.

Camel Caravan now touring the GI circuit in Germany.

Lois Andrews due to tour the GI circuit late in November.

Conductor Wilhelm Furtwaengler in Frankfurt for concert with Vienna Philharmonic.

Peter Lore planning second postwar German pic, after novel of Czech author Jaroslav Hasek, titled "Good Soldier Svejk."

Chilean songstress Rosita Serrano now touring Germany. She is also linked for one pic to be produced by CCC-Film of Berlin.

"Oliver Twist" premed in Hamburg and Dueseldorf without trouble but after considerable cuts. Pic was banned after bloody riots following its first release in Berlin in 1949.

Portland, Ore.

By Ray Feres

Nino Milo headlining Castle Club.

Nat Herod's "Manhattan Cocktail" revue in at Clover Club for two weeks.

Pat Harron's "Manhattan Cocktail Revue" held a second week at Clover Club.

Candy Candido, Buster West & Lucille Page and Jack & Iris Palmer into Amato's for two weeks.

Jack Lawler resigned as manager of Clover Club in a surprise move. Owner Suede Ferguson takes over that chore.

Candy Candido and Buster West & Lucille Page headlining at Amato's Supper Club. Eddie Garr packed it the last two weeks.

Ted Lewis revue linked into civic auditorium, for one-inker by Ed Cheney, Oct. 23, with Billy Eckstine, George Shearing Quintet and others for following week.

Ted Lewis revue into Civic Auditorium yesterday (Tues.) for one-inker promoted by Ed Cheney. Billy Eckstine, George Shearing Quintet and All American Jazz unit played the spot Sunday (21).

Chicago

Joseph Cotten, back from Europe, stopped off here enroute to Coast.

Lauritz Melchior plays his first vaudeville date at the Chicago Theatre, Nov. 9.

Margaret O'Brien in last week with John MacArthur, publisher of Theatre Arts.

Actor John Derek in for personal on "Saturday's Hero," current at State-Lake.

Mrs. Spencer Tracy in town guesting the national eye and ear medics' parley at the Palmer House on behalf of her John Tracy Clinic on the Coast.

Publicist Bill Doll in town last week huddling with Hildegarde anent press for her upcoming N. Y. stand at the Pierre. Hildegarde guested, and thrashed the St. Luke's Hospital fashion show benefit last week.

Tel-Aviv

Talley Beatty appeared together with ballerina Beryl Morina, in Tel-Aviv, recently.

The Israel Philharmonic Orchestra was led by a guest-conductor from Covent Garden, London, Carl Rankl, in its preem this month.

Black-market-eering in film tickets in Tel-Aviv is getting the attention of authorities. No additional theatres have been opened in the last two years since the establishment of the State, except for one small 650-seater.

London

Marion Harris, Jr., opened her second cabaret season at the Washington this week.

Les Trois Cousines, a Parisian harmony trio, started a cabaret date at the Empress Club Monday (22).

Harry Foster off to Paris for opening of Katherine Dunham show at Theatre Des Champs Elysees.

Al Crown due here this week for confabs with RKO chief Robert S. Wolff on Goldwyn's 1951-52 program.

A. S. Whittaker formerly aide to Lou Jackson with British National Films, is setting up publicity bit on his own.

Al Koran is an additional cabaret act at 96 Piccadilly during Election week when he will forecast weekend headlines.

Lord Horder, a leading British medic, to be principal guest at the annual banquet of London exhibitors at the Savoy in December.

Louise Howard, who came over for cabaret, staying on to play a leading role in "Mary Had a Little . . ." due in the West End in November.

Norman Wisdom, who closes in "London Melody" at the Empress Hall Nov. 3, is scheduled to appear on the Ed Sullivan TV program Nov. 11.

Fred Russell, father of Val Parneil, the Palladium maestro, resigning presidency of the Variety Artists Federation, claims position should go to a younger man.

Harry Parr Davies, head of Sun Music Co., sails for N. Y. Oct. 31. Taking batch of English songs for American approval, and also looking for U. S. tunes. Expects to be away for five weeks.

G. I. Woodham-Smith, director of the J. Arthur Rank Organization, on a routine trip to New York. His wife, who recently authored a biography of Florence Nightingale, accompanies him.

Rome

By Helen McGill Tubbs

French director Jean Renoir who was preparing to make a film in Rome, is very ill.

Composer Igor Stravinsky conducted a concert of his own works at La Scala in Milan recently.

La Scala Opera of Milan presenting series of concerts by the Mozart Music Orchestra of Salzburg this month.

Anthony Havelock Allen, British producer, here to launch his Italian-English production, "Peppino and Violetta."

French actor Fernandel here for a few days before going to Parma where he will star in "Don Camillo" for Julien Duvivier.

"Dream Girl," in Italian, opened at the Quirino Theatre. Starring Vivi Gioi, it was directed by American Martin Da Costa.

Gian-Carlo Menotti's "Amelia at the Dance," which was done in Bologna Oct. 21, probably will be brought to Rome later in the season.

Australia

By Eric Gorrick

Leslie Baker, Ealing director, planes back to London base Oct. 27.

"Great Caruso" (M-G) still powerful in 10th stanza at Metro's Liberty, Sydney.

Columbia is readying "Brave Bulls" for Aussie play-dates via Greater Union loop.

Gladys Moncrieff, Aussie musical comedy actress, back from playing Korea troop circuit.

Sid Albright, 20th-Fox topper here, due to announce new sales manager to succeed the late Alex Thom.

Birch, Carroll & Coyle film circuit, operating in Queensland, turned in a profit of about \$16,000 for the past year.

Prints of "Kangaroo" 20th-Fox pic made in Aussie, planned in from Hollywood for Red Cross preview in five key cities, Nov. 7.

Evelyn Laye and Frank Lawton will do "Bell, Book and Candle" at Royal, Sydney, following "September Tide" for Williamson.

Mexico City

By D. L. Grahame

Alfonso Rosas Priego, pic producer, hospitalized with pneumonia.

Fernando Soto and Antonio Badu inked to open at the Puerto Rico Theatre, N. Y., this month.

Alfredo Crevens, pix director for Rudolph Loewenthal's pix, seriously injured in an auto crash.

Mary Douglas headed east in Spanish production of "Mourning Becomes Electra" at the Palace of Fine Arts for benefit of the actors hospital.

City government turned over the pop theatre, Virginia Fabrega, named for the Mexican actress who

died recently, to the actors union to operate.

Sofia Alvarez, Colombian comedienne who is popular with Mexicans, recruited a Mexican musical comedy troupe for a Central America tour.

Elma Seedorf, local femme who did the voice of Jennifer Jones in the Spanish version of "Song of Bernadette," singing the lead in "Merry Widow" at Teatro Arbeu.

Miami Beach

By Larry Solloway

Lee Carroll into Johnina's Dream Bar.

Spike Jones due into Clover Club Nov. 1.

Bob London, formerly with Ben Yost group, into Sans Souci yesterday (Tues.).

Miami U's Ring Theatre goes off annual play-series with "Road to Rome" this week.

Bert Frohman reported set to take over hostess duties at Nauticus Hotel's Driftwood Room.

Mammy's, long a show biz meet-spot for acts, taking back original location on mid-Beach, 21st and Collins.

Colonial Inn reopens Dec. 13 as the Sweden Inn. The swagaborder will feature food; no chance tables or talent.

Joan Blondell and Ian Keith in "Come Back, Little Sheba" at Roosevelt Playhouse topping grosses for legit series.

Judy Garland reported set for Copa City opening (around Xmas), with Gene Rayles officially contracted by Murray Weinger and Ned Schuyler.

"Jazz Philharmonic" concert at Miami's Dinner Key Auditorium yesterday (Tues.) had Ella Fitzgerald, Gene Krupa, Illinois Jacquet, Roy Eldridge and Flip Phillips in lineup.

Five O'Clock Club shuttered for 10 days with Beatrice Kaye due in for reopening. Picked up what bit there was around and healthy, too, with Three Suns heading lineup during American Legion week here.

Scotland

By Gordon Irving

Ruth Draper to King's Theatre, Glasgow, in character sketches.

Lex McLean comic of new winter show at Empress Theatre, Glasgow.

Johnny Victory to be Christmas comic at Palladium Theatre, Edinburgh.

The Hugonys, Italian acrobatic trio, set to open in vaude in Glasgow Dec. 17.

Dundee Repertory Theatre to produce "The Cocktail Party," with Geoffrey Edwards in lead.

Eric Portman set for Theatre Royal, Glasgow, in "Moment of Truth," new play by Peter Ustinov.

Herbert Lumsden taking over as manager of King's Theatre, Glasgow, following retirement of vet Harry Ashton.

Freddie Sales, English comedian who lives in Scotland, signed as resident comedian on TV series, "Top Hat Rendezvous," Oct. 20 to Dec. 8.

Old Vic Company in Glasgow with "Othello." Douglas Campbell, son-in-law of Dame Sybil Thorne-dike, and former Citizens' Theatre player, in title role.

Washington

By Florence S. Lowe

Catholic U. preeming its drama season Friday (26) with Shakespeare's "The Tempest."

Nelson Eddy due in next month for a Constitution Hall concert under the Patrick Hayes aegis.

Mme Pandit, ambassador from India, has issued invitations for this week's very plush, black-tie preem of "The River" at Lopert's Playhouse.

President and Mrs. Truman present at Saturday (20) night's SRO performance of Hurok's version of "Die Fledermaus" at Constitution Hall.

Birmingham

By Fred Woodress

Ballet Theatre one-nighted (17) at Temple Theatre.

Singer Driskill Wolfe filled a week at Alabama Theatre.

Rise Stevens opened 1951-52 concert season at city auditorium. Presented with portrait by Lemuel McDaniel as gift from RCA.

Ringling circus did two performances (19) at state fairgrounds.

Avon-Art Theatre ties in with Birmingham Music Club to publicize art-musicals.

The following radioites have parts in Town & Gown Players' production of "A Slight Case of Murder": Benny Carter, WAFM-TV; Rita Klein, WLBS; Bob Loflin, WAFM-TV; Barbara Wayne, WSGN, and Charles Tarpley, WBRC.

Hollywood

Irene Dunne in from the east. William Hammerstein 2d in from N. Y.

Margaret Whiting and Lou Busch to St. Louis.

Marilyn Maxwell to Texas for a two-week tour.

Estelita heading for Havana, her hometown.

Milton Parker joined the Earl Kramer Agency.

Ned Depinet in from N. Y. for RKO conferences.

Guy Gunderson recuperating from heart attack.

Benay Venuta returned from N. Y. TV guestings.

Betty Grayson in Nevada to sue Clifford Odets for divorce.

George A. Hickey to Chicago for the Metro sales meeting.

Frank Sinatra's wife filed suit for divorce in Santa Monica.

Irving Berlin in town for confabs with Darryl F. Zanuck.

Bill Bishop shifted from Jaffe Agency to Nat C. Goldstone.

Film editor Clarence Kolster celebrates 30th year with Warners.

Richard Boone left for Buenos Aires to join "Way of a Gaucho" troupe.

Lou Costello ordered to pay \$2,342 in a lawsuit over an ice cube machine.

Johnny Green returned to his musical chores after a week's hospital checkup.

Kirk Douglas going to Europe on four-month goodwill tour for United Nations.

Pandora Berman checked in at Metro after six months in Europe and North Africa.

Richard Goldstone leaving for Munich next month to film "The Devil Makes Three" for Metro.

Paris

By Maxime de Brix

(33 Bd Montparnasse; Litre 7564)

Bob Weiss may come back to Paris.

Harry Novak suffering from a touch of flu.

Tummy Dorsey and his wife doing the town.

The George V public relations now handled by the Anne McGarry Associates.

Solange Tuloup paintings said 100% within three days of opening of her exhibit.

Charlie Beal, former Louis Armstrong pianist, opening new Piano Club in Montparnasse.

Mritanil Sarabhai Hindu dancing group brought to Salle Pleyel for four performances by impresario Fernand Lumbroso.

Remains of Nijinsky, currently in London, to be brought to Paris and buried next to the dancing god, Vesta, in Montmartre cemetery.

Film short at exhibit of painter Reynold Arnoux shows the various stages of painting the 400-pound art patron and restaurateur Camille Renault.

Arthur Pincus, assistant to David Blum, Metro foreign publicity exec, held a convention here of publicity chiefs from several European territories.

Jean Vilar trying to get actors currently playing for the Tivolas at the Gaité Montparnasse. He has a big government subsidy to organize a suburban touring company.

J. P. Carson, of March of Time, directing the short, "Low Treason" starring Lamarr King, not for the public, it will be shown government officials so they can avoid leaks.

Memphis

By Matty Brescia

Ted Mack's show buffed a Auditorium.

Spike Jones and crew skedded Nov. 24.

Mutual's Cedric Adams in for a day to talk to bankers.

Cecil Beaver, WHHM's skipper, promoting a Negro delay contest.

Broderick Crawford tabbed for a personal at Loew's Palace next week.

The MOAT prexy selection still up in the air. The 51 shows were nicked for 39G.

Larry Shayne, New York press-agent pitching at local delays for "My Favorite Spy."

Little Theatre, headed up by M. A. Lightman, Sr., has 10G in the till with 19 more to go.

Gloria Ferguson headlines "Goldlocks and the Three Bears," moppet musical booked here Nov. 3.

Bob Hope and troupe skedded for one-nighters in Jackson and Natchez, Miss., and Monroe, La., next week.

M-G flacker Morgan Hudgins checks in here Oct. 29 to hypo "Quo Vadis," skedded for Loew's State preem Nov. 20.

Gael Sullivan and Max Connett, TOA bigwigs, left here for a pow-wow with national prexy Mitchell Wolfson in Jacksonville, Fla.

Plays Abroad

Continued from page 11

Figure of Fun

audience is given no clue of the set-up. It is not until the second is under way that the formula becomes apparent. The treatment is not entirely satisfying, although necessary to justify the author's contention that most normal and reasonable people will react similarly to a given situation. When it is suggested to John Mills in the second act that his wife might have left him, he warns, that in contrast to the stage character, he would be quite violent. Yet, when he learns the truth, he is as shattered and as mild as the character in the play.

This main role imposes a great strain on Mills. But, as he proved in his recent legit effort, "Top of the Ladder," he obviously has the ability to be on stage almost continuously through three acts. His drunk scene was near perfect. It wasn't overdone, and he played for laughs and sympathy with great skill.

Although the star part towers above the others, the remainder of the cast make effective contributions. Peter Bull makes a strong comedy bid as a stammering radio interviewer. Joyce Heron, Arthur Macrae, Brenda Bruce and Viola Lyel, members of the stage company who take part in the subsequent real-life story, are all first-rate. Lana Morris shines in a bit role as a maid, but Natasha Parry overdoes her part as the wife who comes back.

Tanya Moiseiwitsch's single setting, simply adapted to fit the alternating scenes of stage and home, is imaginatively stylish.

Myro.

Je L'Almaï Trop

(I Love Him Too Much)

Paris, Oct. 5

Mary Morgan production of the comedy "Je L'Almaï Trop" Directed by Christian Guitton. Stars: Fernand Gravel, Al Theatre Saint Georges, Paris. Armend Delcourt, Fernand Gravel, Michel Bressac, Jacques Frévin, Trévis, Paul Faivre, Cognard, Claude Perah, Pierre Huchet, George Rex, Dierckx, Pierre, George Rex, Police Inspector, Marie Louise Lorette, Jacqueline Porel, Genevieve Delcourt, Helene Bellanger.

Jean Guitton has penned several rather successful plays but is difficult to tell this time if he has tried to kid the audience or if he is just kidding himself. This is a meller that holds so much comedy relief that it seems mostly to be a mixture of Grand Guignol and material good for a comic cartoon. It is no "Arsenic and Old Lace." The whole story takes place in a flower shop where the girl owner lives. A letter from her husky boy friend reveals he is about to jilt her and elope with a married woman. She takes him upstairs and shoots him. Believed dead, Fernand Gravel arrives to buy flowers, and tells the girl to report to the police. The supposedly dead man then appears and reveals he deliberately put four blank cartridges in the gun. When Gravel realizes the man was about to elope with his own wife, he uses the two remaining bullets to wound the man. The police can make little sense out of the imbroglio, and most of the audience felt much the same way.

Gravel gives a performance that is commendable considering the paucity of material. He is well supported by Helene Bellanger, as his wife. Jacques Frévin has been well cast as the other man. Some comedy is nicely supplied by Paul Faivre as a former official. Jacqueline Porel, as the florist, does not succeed in making an impossible part convincing.

Direction by Christian Guitton gets all that's possible from a turkey that depends on Gravel's marquee draw to cover the nut.

Marl.

Carried Forward

London, Oct. 10

Watergate Players production of drama in three acts by Minnie Richard. Directed by Martin Lane. At Watergate Theatre Club, London.

Molly Forbes, Joan Plowright, Jane Webb, Mary Matthews, Ethel Forbes, Betty Endland, Mrs. Thompson, Olive Milbourne, Rose Adams, Dorothy Gordon, Mary Gray, Margaret Frow, Kathilda Pearson, Valerie White, Vera Norrie, Margaret Hull, Bella, Virginia Hewitt.

This is an all-woman play of purely feminine interest. It has some laughs, moments of pathos and some good character drawings, but sadly needs a play doctor to adjust scenes and time lags to make it a worthwhile offering. As is, play is hardly likely to venture on a public presentation in a full-scale theatre.

Story, told in a flashback, centers on a group of girls in a city office, going back from 1940 to the

war period of 1914-18. Theme of the dialog is the misery of broken lives caused by the war and the hope that such tragedies can never occur again.

In the all-round capable cast, Maureen Pryor stands out as the new secretary, Olive Milbourne and Virginia Hewitt as the cleaner and her child, with Valerie White duly ruthless and unsympathetic as the head girl. Others are nicely contrasted and equally commendable. Laurels go to Martin Case for his direction.

Clem.

Halte au Destin

(Controlling Fate)

Paris, Oct. 16

Martine de Breuille production of drama in two acts and 11 scenes by Jacques Chabannes. Direction and scenery by Douking Incidental music, Bruno Coquatrix. At Theatre de la Potiniere.

Madame Clos, Marthe Sarbel, Pedrito, Rene Sauvage, Simone Dolly, Lucie Feyrer, Talbot, Andre Phibet, Jean-Albert Maurice, Pothol, Galileo, Philippe Marcell, Tante Hermance, Jeanne Porel, Monsieur le Cure, Camille Cornet, Trévis, Jean Le Poulsen, Secret Tourterie, Lily Lorette, La Mere Supérieure, Colette Lombert, Sœur Sainte-Claire, Janis Gracie.

Jack Chabannes has gone back to the old "Thais" story of the courtesan turned saint for the theme of this play. But instead of being a monk who loses his own faith through his love for her, the "saviour" in this case is an astrologer.

He has charted the destiny of a popular music hall star. In order to prove the accuracy of his predictions, he kidnaps her and sets about transforming her into a worldly actress into a candidate for the church. He is so successful that she dies in an atmosphere of sanctity and credited with having performed numerous miracles for which she is held in universal esteem. But the astrologer is still doubtful that it was really he who shaped her destiny or whether he was merely an instrument in its fulfillment.

There are some excellent scenes in this somewhat long, discursive play, but somehow its metaphysical and philosophical aspects fail to be either moving or convincing. The fault lies in the fact that Chabannes has tried to play with too many ideas at the same time. The result is that it lacks clarity.

The piece is well played by Lucie Feyrer who makes the transition from a temperamental star to a saintly nun seem plausible. Chabannes has written a death scene that would make any actress happy, and she makes the most of it. It is not her fault that it fails to move the spectators. The remainder of the cast turns in good conventional performances. Douking's sets are agreeable, particularly that of the convent.

One of the most interesting features was the incidental music, which had been recorded. It came from a loud speaker at the back of the theatre, not from behind the scenes as usually is the case. It was extremely effective. Fred.

La Nuit Du Volador

(Velador Night)

Paris, Oct. 2

Los Vivants production of a drama in three acts by Jean-Marie Coaty. Directed by Bettine. Scenings, Jose Charet, costumes, Anna Lipka; choreography, Jacqueline Robinson, to original Indian music (recorded). At the Vieux Colomier, Paris.

Yancho, Oded Tyrann, Le Maître, Daniel Emulfor, Le Pitre, Rene Colin, Wakan, Mythe Bourgeois, Juan, Claude Bouchery, Le Hull, Michel Ferret, Tempteur, Etien Privet, Auguste, Simone Cendri, Pithouard, Emile Favre, Lilla, Jacqueline Leca, Amine, Jeanne Porel, Pedro, Philippe Noret, Martines, Geymond Vital, Gabriel, Francis Surmont.

This is the old conflict between long standing traditions and modern technique. In some imaginary South American country a factory has been constructed by Martinez, whose employees are Indians. The ceremony of Volador is held every year, but every ninth year a human sacrifice is demanded. The victim must be one of four Martinez, who has just lowered salaries; Amine, his assistant; Gabriel, a strange creature with the powers of divination or a caricatural archeologist. Pithouard, who has come to see the ceremony. The Indians are egged on in their dance around a totem pole by Wakan, the last protector of Indian traditions, while the white men wait throughout the night for the outcome.

So far so good but the muddled symbolism gets out of hand near the end, when Amine, torn be-

tween an attraction for the Indians and his own ambitions for the factory, deliberately sacrifices himself and oddly enough Wakan is killed by one of her own people. Exactly what this is supposed to mean is anybody's guess.

This play would be of little consequence if it were not for the fact that it is splendidly acted and directed and that the picturesque elements are absorbing enough. The costumes and the settings enhance the picturesqueness of the ritual, but the obscurity of the text makes one feel that the whole thing would be better if it had been made into a ballet.

Fine performances are given by Mythe Bourgeois as Wakan, Francis Surmont as the neurotic Gabriel and particularly by Jean Mauvais and Amine, whose sympathies are divided between respect for the traditional and the new order.

Fred.

Les Innocents

Paris, Oct. 2

Mona Dol production in association with Edouard VII Theatre of drama in two acts by William Archibald. From Henry James novel, adapted in French by Paul de Beaumont and Gaston Bonheur. Directed by Roland Pietry. Sets and costumes, Jean Denis Malcles. Music, Alex North; lighting, Jacques Ragot. At Theatre Edouard VII, Paris.

This one-setter is unlikely to have a long run. It is not sufficiently convincing, carrying more suspense in the novel format. The story of the paragon born young governess who, in a British country place a century ago, cannot bring herself to discuss the facts of life with her young wards, is not of the type of piece to hold the audience until the climax. This comes with the death of a boy. The French adapters have done their best but the plot is not sufficiently clear. It depends too much on atmosphere to have any impact.

Elisabeth Hilar, a very personable young governess, and Mona Dol, as the housekeeper, are both tried actresses and acquit themselves nicely. Of the innocents, Gerard Gervais, who is cast as Miles, is an oldtimer on stage and screen while 10-year-old Claudine Longel, who does Flora as her initialer, will have to forget some of the mannerisms she evidently has been taught.

The best part of the production is the set by Jean Denis Malcles, a last century English estate, the Alice Delous children outfits and the lighting effects by Jacques Ragot. Roland Pietry evidences directing ability. There is effective background recorded music by Henry North, who wrote some for "Death of a Salesman." Marj.

Baker 'Affair'

Continued from page 2

York had advised her not to picket the plush East 53d Street niter, the National Assn. for the Advancement of Colored People intervened with a succession of news flashes involving Walter Winchell, Sugar Ray Robinson, the Damon Runyon Cancer Fund, and appeals by NAACP exec secretary Walter White to N. Y. Police Commissioner Monaghan, the N. Y. State Liquor Authority, the three talent agencies—Actors Equity Assn., the American Guild of Variety Artists and the American Federation of Musicians—to take action. The cops and the liquor board were beseeched on civil rights issues; the unions because of the Stork's TV radio program.

After Winchell repeatedly stressed his lack of knowledge of any "embarrassment" to Miss Baker, both over his regular Sunday night radio program and in his column, and also in news reports, the NAACP none the less demanded of the American Broadcasting Co. for "similar time" in which to reply to Winchell on the Stork Club issue.

WW Dragged In

Winchell was dragged in because he happened to be in the Cub Room for part of the time that the Baker incident took place. This he didn't deny, although seated several tables away. Winchell stated that not only didn't he notice anything untoward, but was totally unaware of anything wrong because he had gone to a midnight preview of a 20th-Fox film.

Miss Baker and Mrs. Charles (Bessie) Buchanan, also, Negro, were guests of Roger Rico and his wife. Rico is the French Opera baritone who succeeded to the Ezio Pinza role in "South Pacific." The Ricos had invited Miss Baker, an old friend from France, to supper. Mrs. Buchanan's husband manages

the Savoy Ballroom in Harlem and is an old friend of the songstress.

The Ricos-Baker-Buchanan party were admitted to the Cub Room without question. Miss Baker's claim of delayed or slow service created the repercussions.

According to the strong protests of her personal manager, Ned Schuyler, Miss Baker agreed against any picketing of the niter, but was undisguised in her opinions over the "embarrassment." The NAACP threw a picket line in front of the Stork on Monday night. Her personal p.a., Curt Weinberg, resigned because of the "embarrassment" to him and his other clients in relation to Winchell and/or the Stork.

A deal is being set this week for a Josephine Baker blog to be written by Maurice Zolotow and to be published by Henry Holt & Co. Winchell left for Miami Beach yesterday (Tues.).

RKO Bd. Revamp

Continued from page 3

Augustus N. Hand after a one-hour hearing, was seen as dwindling Greene's chances of gaining any substantial representation of his own on the board. The D of J itself, as represented in court by Harold Lasser, said it had no objections to board members other than Dreibels.

On the other hand, the Greene unit also has been condemning the appointments of William J. Wardall and Leland Hayward on the allegation they were Hughes appointees.

According to Kresel, Greene has lined up 300,000 shares of the chain's common stock. He's now endeavoring to align himself with numerous other holders in order to strengthen his position for the upcoming proxy fight.

Mayer Tax

Continued from page 3

to more than two or three people in the U. S.

If it applied to anyone at all except the former Metro production topper, they declared, it would still undoubtedly benefit him more than anyone else. Tax specialists added that the clause had been inserted into the tax measure in executive session by the Senate committee.

Insertion of the clause was linked with Ellsworth C. Alvord, who is Metro's tax counsel. He's also chairman on the committee on Federal finances for the U. S. Chamber of Commerce and a personal friend of Sen. Walter George, chairman of the Senate Finance Committee.

Testifying before the Committee, Alvord offered a recommendation for a provision covering retired employees' cap gains in profit sharing deals. A somewhat revised version of his suggested proviso subsequently was adopted.

Summary of the Senate clause reads:

Employees' Profit Shares—Agreed to provide capital gain treatment for amounts received by an employee, upon termination of his employment, in exchange for his release of a right to receive a percentage of future profits or receipts. This provision is to be limited to cases where the taxpayer has been employed for more than 20 years and has held such rights to future profits or receipts for at least 12 years.

To this the joint Senate-House compromisers added that the taxpayer must be entitled to the benefits for the duration of his life or at least a minimum of five years after retirement.

Treasury officials pointed out that there is a long-standing clause that classifies as capital gain any return on a pension fund above and beyond what the employee himself contributed to such a fund. In Mayer's case, however, they said, the 10% is a bonus apart from the Metro pension fund, in which he also participates.

Other provisions of the clause also apply in that Mayer was employed for more than 20 years (actually 27 years) and held rights to a share in profits for more than 12 years. As for the added proviso that "the taxpayer must be entitled to the benefits for the duration of his life or at least a minimum of five years after retirement" that also applies. Mayer continues to get the 10% bonus indefinitely.

N.Y. Crix

Continued from page 1

other critics dished out favorable notices for the entire cast. There was also considerable disagreement over the acoustical quality of the church.

The parade of critical lambasting started Wednesday night (17) with the premiere of "Buy Me Blue Ribbons," with actor-producer Jay Robinson getting a barrage of adverse comment, much of it ridiculing. Walter F. Kerr, guest-critic of the Herald Tribune, after seemingly being hogtied by "Sleep of Prisoners," hit his stride with the "Ribbons" notice, getting off the prize quip of the week with the observation that Robinson "is suffering from delusions of adequacy." The reviewer has since maintained a readable, perceptive level in his notices. Garland's review of "Ribbons" dragged in a sarcastic reference to the N. Y. City Center, which was not involved in the show but whose shows he panned with a seeming personal severity last season.

Hollywood Expatriates

The review of Thursday night's (18) premiere, "Faithfully Yours," were again unanimously unfavorable to the play and wildly at variance on the performances. For instance, Kerr gave a sympathetic notice to Ann Southern and a rave to Robert Cummings, while Richard Watts, Jr., of the Post, slapped down both stars and William Hawkins, of the World-Telegram & Sun, dished out an unusual (for him) thrashing to Cummings. Also Philip Bourneuf, who entered the cast as a replacement, on about a week's notice, got sharply conflicting reviews.

Somewhat similar reaction greeted Friday night's (19) opening, "Love and Let Love." In this case, too, the play was demolished and there was considerable difference in the notices for Ginger Rogers, the star. According to one theory expressed in trade circles, the film actress benefited by several humorously frank interviews that had appeared, plus a natural sympathy for her courage in going through with the show in the face of an obviously inadequate script.

In any case, Miss Rogers' personal reviews were generally friendly, if not outright favorable. In only a couple of instances was her performance panned, and then rather mildly. Virtually all the reviews mentioned the star's wardrobe, which should help at the box office. There was some disagreement over the supporting performances, but no one mentioned that the theatre was uncomfortably hot opening night.

Several of the reviews of Monday night's "Don Juan in Hell" dwelt on the question of whether the Shaw work is actually a "play" or not, whether it is really "playable." Apparently none had seen the London production last spring of "Man and Superman," in which the rarely-performed "Don Juan" scene was included and drew enthusiastic critical and public response. Also, none of the aisle-sitters appeared to have seen or been aware of various successful amateur presentations of the piece, including a frequently-repeated one at Hedgerow Theatre, Moylan, Pa.

Gab Circuit

Continued from page 2

and Eastman Boomer veepee of CLB.

NCAC's Lectures & Special Attractions department, a regular division of the concert bureau, headed by Selma Warlick, has Sen. Estes Kefauver, Ethel Barrymore, Colt, Jean Dalrymple, Margaret Webster, Boris Goldovsky, Dunninger, Richard Dyer Bennett, Red Barber, Bill Slater, Henry Cassidy, Bill Costello, Leon Pearson, H. R. Baukhage, Morgan Beatty, Helen Gahagan Douglas, Pauline Frederick and Frazier Hunt, among others, on its list.

Sen. Kefauver has given NCAC only one week this term, with local managers clamoring for more. Miss Colt has quite a tour set up, in a program of songs from the theatre. Miss Webster, busy with staging legit shows and operas, has a few dates in the east. Miss Dalrymple, going out last season for the first time as a critic discussing the theatre, its trend and its new shows, has a healthy list of bookings.

OBITUARIES

RUTH SHEPLEY

Ruth Shepley, 39, legit actress, died Oct. 5 in New York. Miss Shepley starred in productions of David Belasco and George M. Cohan. She appeared several times as femme lead opposite Cohan and Douglas Fairbanks, Sr.

Miss Shepley made her Broadway debut in 1908 in "All For A Girl," and later appeared in "A Gentleman of Leisure" (1911), "The Brute" (1912), "The Fatted Calf" (1912), "Nearly Married" (1913), and "It Pays To Advertise" (1914). One of her greatest hits was in "The Boomerang" (1915), which she toured for three years. Miss Shepley's other N. Y. appearances were in "Two Fellows and a Girl," "Cape Smoke," "New York," "Dear Old Darling" and "Thru in One." Her last role, in 1930, was with Helen Hayes in "Ladies and Gentlemen."

Her husband, Dr. Beverly C. Smith, survives.

SIR SIDNEY W. CLIFT

Sir Sidney W. Clift, 66, film exhibitor, collapsed and died at Birmingham (England) railway station Oct. 18. He controlled the Clifton circuit of more than 30 theatres concentrated mainly in the Midlands region.

A leading member of the Cinematograph Exhibitors' Assn., he had been chairman of the Birmingham and London branches and was also proxy of the national organization for a year. He was knighted in 1947 for public services. Recently, he became chairman of Cinecolor (Great Britain) and, at same time,

IN MEMORIAM

In Loving Memory of Our Brother

SAMUEL LIEBERT

COMEDIAN

Died Oct. 24, 1948

AT REST

acquired the British rights to Film Classics' product.

Survived by wife and two daughters.

WILLIAM E. JONES

William Edward "Ed" Jones, 74, stage carpenter and caretaker of the Lynchburg, Va., Little Theatre, died in that city Oct. 20.

Although Jones' name appeared on theatre programs and in newspaper articles as "stage carpenter," this label was slightly misleading because he was responsible for many artifices of stagecraft which lent a touch of originality to the theatre's shows. The Negro's instinct for good theatre and sense of the dramatic made him the subject of many newspaper articles. He could quote long passages and identify many of the characters and the actors of the 60-odd plays produced by the theatre during his regime.

PAUL EISLER

Paul Eisler, 76, former Met Opera conductor, died Oct. 16 in New York. Eisler conducted at the Met 1904-29. He had been guest batonist at Lewisham Stadium, N. Y., Cleveland Stadium, Hollywood Bowl and Griffith Park, L.A., and had toured as accompanist for Enrico Caruso, Frieda Hempel and Johanna Gadsdill.

In recent years, Eisler had written and orchestrated motion pictures. He also penned several light and comic operas, including "Spring Brides," "The Sentinel," "In The Year 1814" and "The Little Mixoux."

Two sons, a sister and five grandchildren survive.

JACK FRANCIS

Jack Francis, 79, former film publicist, died of a heart ailment Oct. 16 in his Los Angeles home. He had been in retirement for five years.

Once a reporter on the N. Y. World and the Morning Telegraph, Francis achieved note in the publicity field by bringing the Prince of Wales to this country in 1919. In a tieup with Fox Films, during World War I, he handled Theda Bara's tour which sold \$1,000,000 in Liberty Bonds. For years he was chief public relations counsel for Fox, bridging the Winfield Sheehan regime.

His wife, two sisters and a brother survive.

CHARLES H. GORLEY

Charles Holmes Gorley, 79, one of the founders of the Pentate Amus Co., died in Uniontown, Pa., Oct. 6. Owner of Gorley's Lake Hotel, an Allegheny resort, he formerly owned three Uniontown inns.

With the late Frank E. Mertz

and Minor Bougher, Gorley organized the indie Pentate circuit. The Penn and State theatres in Uniontown as well as the circuit's assets were bought a year ago by the Mike Manos circuit.

JOE MARGOLESE

Joe Margolese, w.k. Montreal-New York nitery ringsider, died of a heart attack Oct. 18 in Montreal. He had been attending Marjane's opening at the Montmartre Cafe there.

Margolese, a fur designer, built up a host of show biz friends through his constant cafe-going and the Sunday afternoon shindigs which he threw in his Montreal apartment for acts playing the town.

WILLIAM J. McHALE

William J. McHale, 58, ad copy chief of Columbia Pictures, died in New York Oct. 19. McHale joined Col's ad department in 1937, but left in 1943 for a post with the Buchanan Co. ad agency. Later he joined the ad firm of Kayton-Spiro Co., and in 1945 returned to Col. He was also press rep and general manager for the late Brock Pemberton and did a hitch with United Artists and Warner Bros.

Surviving is his wife.

JOHN GRABLER

John Grabler, 57, former vaude singer and accordionist died in Columbus Oct. 19, after surgery for a brain tumor. He started in show biz as a boy in a David Warfield vehicle which toured the country, and later with one of the first revues on the Keith circuit. For the last 25 years he had been in the insurance business in Mansfield, O.

His father, brother and three sisters survive.

BUD BROWNIE

Bud Brownie, 60 who tramped with rep and stock shows, died in Omaha, recently. He played the Orpheum circuit in its heyday and starred with "Joille Folies," one of the early Bob Hope shows.

Brownie also was active nationally in barter shop quartets. Later he conducted theatres in Omaha and Council Bluffs.

Wife and son survive.

PETER GRAF

Peter Graf, 79, retired Yiddish singing actor, died in New York Oct. 20. Graf, a headliner on the Yiddish stage appeared with repertory companies at Windsor, Peoples, Thalia and Yiddish Art theatres. He also played in Yiddish films and radio dramas. He retired 14 years ago.

Surviving are his wife, three sons and a daughter.

CHARLES DUNNE

Charles Dunne, screen actor, recalled to service as a first lieutenant in the Marine Corps last year, was reported killed in action Sept. 16 at "Heartbreak" Ridge in Korea. A former football player at the U. of Southern California, Dunne appeared in numerous pictures at Metro, 20th-Fox and other studios.

His widow and infant daughter survive.

LESTER E. CAMPBELL

Lester E. Campbell, 52, former singer, and receptionist at WHIO-TV, Dayton, O., died Oct. 18 in that city. He was the senior member of The Campbells, a male quartet composed of himself and his three sons, Robert and twins, Duane and DeWitt, which toured Indiana and Kentucky a few years ago with a program of folk songs.

His wife and sons survive.

GORDON P. BURBY

Gordon P. Burby, 69, former actor, died in Brightwaters, N. Y., Oct. 17.

Among the plays in which he appeared were "A Connecticut Yankee," "John Ferguson," "The Merchant of Venice," "Twelfth Night," "Romeo and Juliet" and "The Depths." His last stage appearance was in "Parnell" in 1933.

JOHN E. DYER

John E. Dyer, 67, actor and vaude comic, died Oct. 11 in Detroit. Dyer was straight man for Frank Fay for seven years in the 1920s. Recently he had been making pix for the Jam Handy Organization and Ross Roy, Inc.

Surviving are his wife, a brother and sister.

ROBERT EVANS

Robert Evans, 36, ventriloquist, died in Chicago, Oct. 18, of injuries suffered in an auto accident. Evans, with his dummy, Jerry O'Leary, worked the USO circuit

during the war. He had recently appeared on television and in vaudeville.

Survived by his wife.

WILLIAM J. HYDE

William J. Hyde, 74, associated with the Shea theatre circuit for many years, died in New York Oct. 20.

He was the son of the late Richard Hyde, a pioneer in vaude entertainment.

JAMES SMITH

James Smith, 74, former vaude performer, died Oct. 6 in Rahway, N. J. He played in singing and comedy acts.

His wife survives.

ARTHUR SHATTUCK

Arthur Shattuck, 70, concert pianist, died in New York Oct. 16. He had been inactive for many years because of ill health.

A sister and a brother survive.

Bernhard Kellermann, 72, German novelist, died in Berlin (Soviet zone) Oct. 17. His novel, "The Tunnel," was made into a film in 1933.

Dr. Ralph Huesten Woods, 75, surgeon and musician-composer, died in La Salle, Ill., Oct. 16. He wrote 25 numbers for military bands.

Larry Randall, 31, screen actor, was killed Oct. 17 in an auto collision near Hueneme, Cal. Surviving are his mother, sister and two brothers.

Kitty Seymour Mrs. William Eccles, 62, former vaude and legit actress, died in Frankford, Pa., Oct. 20. Her husband and a daughter survive.

Edward Lorenz Bailey, 68, retired Shakespearean stock actor who also did roles in several films, died in Lima, O., Oct. 16.

Abraham (Babe) Rosenfield, 48, former boxer and most recently a manager with the Cetlin & Wilson carnival, died in Albany Oct. 16.

Herbert A. Shute, 66, owner-operator of the Barton Theatre, San Pedro, Cal., died Oct. 15 in that city.

F. C. Peck, vet legit producer of the 20s and more recently publisher of legit theatre programs in various cities, died Oct. 14 in Boston.

Mrs. Ethel Mae London, former pianist and organist in Columbus theatres, died in that city Oct. 17. Survived by sister.

Mrs. Fred W. Anderson, 48, who with her husband operated several theatres in Illinois, died Oct. 18 in Morris, Ill.

Mother of Harry Goldman, United Artists branch manager (Chicago), died Oct. 15 in Chicago.

Grandfather, 77, of Carleton Carpenter, film actor, died in Bennington, Vt., Oct. 20.

William B. Lewis, 45, boss of Paramount's electrical rigging crew, died Oct. 16 in Hollywood.

Michael Brunski, 76, veteran prop man at RKO, died Oct. 19 in Hollywood.

Wife, 56, of George Houck, head of Monogram's receiving department, died Oct. 18 in Hollywood.

Doctors Order

Continued from page 1

effort to get to closing nights of hits—only flops.

The diplomat-medico, who has many friends among the Broadway legit set, denies there's any masochism involved in his driving himself to shows which haven't made the grade. "Quite the contrary," he declared, "I find many of them quite enjoyable and deserving a better fate than a quick trip to Cain's warehouse."

Dr. Corrigan, who is an habitual player, whether to hits or flops, estimates that he really finds enjoyable only perhaps 50% of the shows which get critical accolades and register in the success column. He opines that about the same percentage of folderoos please him, so sees no less reason for going to the flops than the hits.

His choice of closing nights has a couple of other reasons. One is that he finds the audiences as interesting as the plays, and second is that actors on final nights are

frequently moved to ad libbing or unexpected stage business that Dr. Corrigan says is often amusing.

"The audiences," he explained, "are invariably made up of two distinct groups. The first is mostly out-of-townners who are passing the theatre and come in because it's easy to get tickets. They've tried unsuccessfully to get tickets to hits and, failing that, see any show that they can get into."

"The second group is even more interesting. It consists of friends and relatives of the cast, the director, the playwrights, the orchestra members and anyone else connected with the show or the house staff. These people are naturally sympathetic."

"Lots of times they're indignant at the critics for the pan reviews that resulted in the closing notice. And frequently there's talk of raising money to keep the show going long enough to build word-of-mouth that might overcome the reviews. Sometimes the money is even actually raised."

"And sometimes," Dr. Corrigan admitted, "I've even been tempted to contribute."

Palace Pitch

Continued from page 1

Astaire and Danny Kaye who might favor reestablishing the famed Palace on Broadway as the vaudeville flagship of the land. Just like the London Palladium is a "prestige" booking, which Kaye, Jack Benny, Bob Hope, et al., accept periodically, he envisions a similar future for the Palace, especially in light of the bullish business.

Even the nutcrackers are surprisingly strong. Pre-opening mat demand was disappointing but is now OK. Night business was no problem.

Schwartz had been flirting with the idea of the London schedule, two-a-night, instead of two-a-day, figuring on 1,000,000 new potentials for that 6 p.m. "matinee," meaning the suburbanites and commuters who could still get home early. But the okay mat business now prompts him not to "try and rewrite a hit."

There is a vast reservoir of potential headlines of the Jimmy Durante, Eddie Cantor, Martha Raye, Fred Allen, Marx Bros. and Ken Murray calibre. There are the flimsiest people like Kelly and Astaire, and others such as Maurice Chevalier, Dinah Shore, Rita Hayworth, Tony Martin and Josephine Baker. The Morris agency's g.m., Lastfogel, has been budding with Schwartz and his chief bookers, veepee Bill Howard on all these.

Miss Garland's deal is \$12,500 for the package against percentage. Her share this week will be \$15,000.

New Voices

Continued from page 1

they have been working straight rivalry deals.

In the past couple of months RCA Victor has inked such newcomers as legit singer Tony Bavaar, June Valli and Merv Griffin, latter pacted as a soloist, although still with the Freddy Martin band as vocalist. Columbia is standing pat with its roster of relative newcomers, which includes Bennett, Miss Clooney, Mitchell and Toni Arden.

Capitol, which came up with a smash new team in the Paul-Ford duo, is now building up another flock of new singers, including Gisele MacKenzie, Norman Kaye (of the Mary Kaye trio), Anne Gibson, the Walter Schumann choral group, Bob Sands and Mary Mayo. Decca has also snagged several wax newcomers in Dolores Gray, legit revue star of "Two On the Aisle," current Broadway hit; Tamara Hayes and Jeri Southern, while Decca's subsid, Coral Records, has been inking a flock of newcomers as well as such former hot disk names as Teresa Brewer and Eileen Barton.

Mercury has recently corralled Ray Barber, Tony Fontaine, Bobby Wayne and the George Siravo orch. M-G-M has come up with Tommy Edwards, while King Records, under Eli Oberstein's new regime as artists and repertory chief, has just inked Mary Small, who has not been heard on disks at all, and Murray Arnold, pianist-vocalist with the Martin band.

Luce's 'Child'

Continued from page 1

000; Mrs. Spaeth, \$1,000; Regina Rubicam, New York, \$1,000; James J. Barry, Brooklyn, \$500.

Also, Rep. Martin, listed as of North Attleboro, Mass., \$500; J. William Tiernan, Montclair, N. J., \$1,200; Albert P. Morano, Greenwich, Conn., \$500; E. J. Harrison, Houston, \$10,000; Miss Luce listed as of Ridgefield, Conn., \$1,000; John Courtney Murray, Yale U., \$1,000; Rev. Wilfred J. Thibodeau, New York, \$500; Gretel Steinfeldt, same New York address as Luce, \$500; Tere Pascone, of Fairfield, Conn., where the Luces have a home, \$500; Mrs. Harriman, \$500.

Also, Rita and Frederick Seaback, of the same Ridgefield address as Mrs. Luce, \$500; Blanche Parent Wise, Detroit, \$500; Dorothy C. Farmer, New York, \$1,000; and Bishop Sheen \$2,000. Mrs. Luce is among a number of noted persons whom Sheen is credited with converting to Catholicism.

MARRIAGES

Ann Patricia Mulvey to Ralph Branca, Brooklyn, Oct. 20. Bride is daughter of James A. Mulvey, president of Samuel Goldwyn Productions, and also a large stockholder in the Dodgers, groom is Dodger pitcher.

Iida Lapino to Howard Thuff, Glenbrook, Nev., Oct. 21. Bride is a film actress-producer, he's a screen and radio actor.

Elynn Haviland to Lary Deuschel, Yuma, Ariz., Oct. 13. Bride is a choreographer, groom's an orch leader-composer.

Mrs. Ann Robinson Garvan to Columbus O'Donnell, New York, Oct. 19. Groom owns and operates WRJM, Newport, R. I.

Pecky Brand Mann to Frank William Houston, New York, Oct. 19. Bride is in radio-TV department of McCann-Erickson ad agency.

Carman Amaya to Juan Bautista Aguerro, Barcelona, Spain, Oct. 19. Bride is a Spanish gypsy dancer; groom's her guitarist.

Mary Dell Roberts to Roy Somlyo, New York, Oct. 11. Bride is new acting member of Dallas Theatre '51, groom is new general manager of the group.

Gloria Bergman to Ted Okon, Pittsburgh, Oct. 20. Bride's a singer; groom's a TV producer.

Nancy Joel to Jimmy Blank, New York, Oct. 17. She's secretary to comic Ken Murray.

Pauline Chrisman to Don Alvarado, Los Angeles, Oct. 13. Groom is the former actor, now production manager at Warners.

Ann Jarvis to Ralph J. Kaplan in N. Y. Oct. 25. Bride is stage, radio and TV actress from San Francisco; groom is author, lecturer and educator.

Mrs. Amy Swor to Jack Norworth, Livingston, N. M., Oct. 17. She's the widow of Bert Swor, old-time comedian; he's a former vaude and music comedy performer (with Nora Bayes). It's the fifth for him; her second. They will settle in Laguna, Cal.

BIRTHS

Mr. and Mrs. Edwin G. Graham, daughter, Albany, Oct. 15. Father is news editor of WPTX there.

Mr. and Mrs. Billy Catzone, daughter, Pittsburgh, Oct. 15. Father's leader of Nixon Theatre orch there.

Mr. and Mrs. Joe Pelletier, daughter, Pittsburgh, Oct. 13. Father's chief engineer of WACB, Kittanning, Pa.

Mr. and Mrs. J. L. Stevens, son, Pittsburgh, Oct. 15. Mother's the daughter of Paul Rich, of WB theatres.

Mr. and Mrs. Jerry D. Lewis, son, Hollywood, Oct. 17. Father is radio scripter of "This Is Your FBI."

Mr. and Mrs. Dick Loeb, twin daughters, Hollywood, Oct. 18. Father is KECA-TV cameraman there.

Mr. and Mrs. Oliver Trezz, son, Oct. 17, Englewood, N. J. Father is ABC network director of 40 search-sales development.

Mr. and Mrs. George C. Hatch, son, Salt Lake City, Oct. 15. Father is prexy of KALL and the 41-station Intermountain Network.

Mr. and Mrs. Leonard Shane, son, Hollywood, Oct. 17. Father is president of Films of the Americas.

Mr. and Mrs. Bill Stewart, son, Oct. 13, Boston. Father's program manager of WHEE there.

Mr. and Mrs. Eddie Joy, daughter, New York, Oct. 20. Mother is singer Mindy Carson, he's with Santly-Joy Music.

Mr. and Mrs. Stanley Saplin, son, New York, Oct. 22. Father is a publicist with the Rogers & Cowan Bakery.

PARAMOUNT THEATRE
\$100,000 CLUB

ESTIMATED 1st WEEK GROSS

at *VARIETY* press-time . . .

\$110,000!!!



FRANKIE LAINE

Thanks, BOB WEITMAN and HARRY LEVINE, for asking me to remain over beyond my original two weeks, but a previous commitment to open at the Shamrock Hotel in Houston on November 6th, makes this impossible. I hope to be back real soon.

My deepest appreciation to BRODERICK CRAWFORD for the four days he spent with us in person, and for having on the screen his wonderful picture, "The Mob" . . . and to LES PAUL and MARY FORD, JEAN CARROLL, BOYD RAEBURN and his orchestra, BUD and CECE ROBINSON and CARL FISCHER . . . for their wonderful assistance in making our show such a great success.

Gratefully,

FRANKIE LAINE



CENTRAL ARTISTS CORPORATION

PERSONAL MANAGEMENT

GABBE, IUTZ and HELLER

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